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LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"ROOF AND FOUR WALLS" SCORES

LONDON, Jan. 29.—"A Roof and Four Walls" was presented at the Apollo Theatre and received a hearty reception. It is a story of a struggling composer and his wife. They invited a music publisher to their home to hear some of the composer's numbers, but instead of liking the songs, he raves about the wife's voice. He sets about making her famous, and in two years she is one of the greatest prima donnas in the land. The composer insists on maintaining his economic independence. A friendship, purely platonic, springs up between the wife and a notorious peer, to which the composer objects, through jealousy. He leaves his wife to live in the country. The peer begins to pay obnoxious attentions to the prima donna, and she becomes disgusted with him and returns to her husband, and all ends happily.

Phyliss-Neilson Terry plays the wife excellently, both from a dramatic and vocal viewpoint. Nicholas Hannen, O. B. Clarence and Allan Jeayes are fine.

GIDEON IN BANKRUPTCY

LONDON, Jan. 29.—Meville Joseph Gideon, the American composer, attended a meeting of his creditors held recently at the Bankruptcy Building, and there attributed his failure to extravagance, losses in betting and heavy interest on loans to money-lenders. His liabilities were given at £3,500, of which £900 is due to money-lenders. The balance goes to private loans and book-makers. Gideon stated that he was engaged by the Co-Optimists at a salary of £50 per week, and that he was also under contract to Messrs. Francis, Day and Hunter, the music publishers from whom he received £300 a year as an advance on royalties. These two are part of his assets, which include jewelry valued at £15, and an interest in "Tons of Money," said to be of big value.

The meeting was adjourned to enable Gideon to submit a proposal for the payment of his debts in full.

COCHRANE TO DO U. S. PLAYS

LONDON, Feb. 5.—C. B. Cochrane will present three American successes here in the course of the next few months, namely, "Partners Again," "So This Is London" and "Nelly Kelly." The first will be the Montague Glass and Jules Eckert Goodman comedy, "Partners Again," which will open at the Garrick on February 28th, with Bob Leonard and Phil White in the roles of Potash and Perlmutter.

George M. Cohan's play, "So This Is London," will be presented in conjunction with Mr. Cohan on April 10th. Following the presentation of this, "Nelly Kelly" will be produced here by Cohan.

BOYCOTT ON GERMAN ACTORS

PARIS, Jan. 29.—The boycott on German actors in Paris theatres continues, one music hall and two circuses having been visited by a representative of the French Artists' Union, who obtained the withdrawal of the German acts and the promise of the managers to make no more German contracts.

"KREISLER" FOR LONDON

LONDON, Feb. 5.—Louis N. Parker's adaptation of "Johannes Kreisler" is to succeed "Decameron Nights" at the Drury Lane shortly. Maurice Moscovitch will be seen in the title role. "Johannes Kreisler" has already been successfully produced in New York, with Jacob Ben Ami in the leading role.

"LOVE HABIT" OPENING

LONDON, Feb. 5.—Dennis Eadie will present "Pour Avoir Adrienne," of which the English adaptation will be known as "The Love Habit,' at the Royalty Theatre on

LONDON MANAGERS AMAZED

LONDON, Jan. 29.—London managers are flabbergasted by the sudden era of popularity of Shakespearian plays are enjoying on New York stages. Some have gone so far as to venture an opinion that the American managers have injected risque ingredients in the balcony and boudoir scenes, thus giving the plays a semblance of a "high brow" bedroom farce. Inasmuch as Shakespearian productions have not benefitted London box offices in years, they believe some trick is being utilized to stimulate an interest in the Bard's plays.

During the year just closed no West End Theatre devoted a night to Shakespeare, and in 1921 there were only two attempts to present him to fashionable London audiences, and neither could be classified as a commercial venture.

Meanwhile, England's movement for a national Shakespearian memorial theatre is at a standstill.

NEW ROSTAND PLAY SCORES

PARIS, Feb. 5.—Maurice Rostand's new romantic drama, "Le Phenix," was enthusiastically greeted at the Porte St. Martin. Rostand is a very gifted young poet. His lyrical inspiration is appealing and his beautiful lines carry the audience off its feet. The ideas, and their poetic form, continually excite admiration. But when one pauses to reflect, in the cold light of reason, without the music of the verse, the action appears chaotic; the characters futile and unconvincing. The scene is laid in some imaginary court. The story is all very romantic, unreal and rather naive. The last act is empty—an endless lamentation.

"MARY" IS NOVEL REVUE

LONDON, Feb. 4.—"Mary of the Movies," a new revue with forty people, staged in eight scenes, will be presented here shortly. The book is by Harry M. Vernon and the music by Roy Marsh. Most of the scenes are laid in America and two motion picture reels are used in the production. Eileen Doran, formerly with Ziegfeld's "Follies," will appear in the title role. It will open during the first week in March.

"HAPPY ENDING" CLOSES

LONDON, Jan. 29.—Ian Hay's new play, "The Happy Ending," had a very abrupt ending at the St. James Theatre, after a few performances. Robert Lorraine returned to the London stage in the play.

The St. James has been dark since and will re-open on Jan. 31, with "If Winter Comes," which has been doing good business in the provinces.

"JEDERMANN" FOR WEST-END

LONDON, Jan. 29.—Sir John Martin Harvey will produce a modern version of Hugo von Hofmannsthall, the Viennese dramatist's religious drama, called "Jedermann," in the West-End shortly. The English adaptation, known as "Everyman," has been done by Dr. Wheeler and the Hon. Sybil Amherst.

"GREAT LOVER" ON TOUR

LONDON, Feb. 5.—"The Great Lover," which closed recently at the Shaftesbury, opens a tour of the provinces at the Alexandra Palace Theatre, today. In the company are Lewin Mannering, Edith Cartwright, Margaret Davey, Eve More, Sidney Trevelyan, John Clyde, Wilfred White, Yves Renaud, Edgar Owen, W. Owen and Gerald Cross.

"MERRY WIDOW" REVIVAL OPENING

LONDON, Feb. 5.—James White's revival of "The Merry Widow" will open a short tour at the Lyceum in Sheffield on February 10th, prior to coming into London for a run. In the cast will be Evelyn Laye, in the title role, George Graves, Carl Brisson and W. H. Rawlins.

UNION OUT FOR "CLOSED SHOP"

LONDON, Feb. 5.—The Musicians' Union here is agitating for "closed shop," and to that effect has issued a printed statement which it is sending out to all officials and members of trade unions, impressing upon "the officials and members of trade unions the necessity of engaging members of the Musicians' Union whenever they require the services of musicians."

The statement declares that "Should we find any society or branch of a trade union engaging non-union musicians, we shall report them to the Trades Council, and make their conduct public. It considerably hampers our work when our members are not recognized by their fellow trade-unionists. There is an idea that a workman who is a member of his trade union and happens to play a musical instrument, may be regarded as a unionist musician without being a member of the musicians' union. We need hardly point out that membership of our union would not be accepted as sufficient to enable our members to work at another trade in a union shop; it would be necessary for them to become members of the society attached to such trade. We are asking for the same recognition, and we say emphatically, that if anyone plays an instrument for remuneration he shall be a member of the Musicians' Union."

CRECHE AT THE HIPPODROME

LONDON, Feb. 5.—A theatre creche has been added to the Balham Hippodrome by Jack Buchanan, in order to aid mothers who cannot leave their children at home to come and see the performance. The mothers now leave their youngsters in the creche, where there are cots, chairs and a trained nurse in attendance.

PICTURE ACTRESS INJURED

LONDON, Jan. 29.—Violet Hopson, the motion picture actress, was injured at Epsom recently while working in a scene, in which she was thrown from a horse. Her fall was a violent one, and she became unconscious, remaining in that condition for several hours. She is now recovering.

PLAY BY 'FOUR WALLS' WRITER

LONDON, Jan. 29.—Edward Percy, the author of "If Four Walls Told" has just completed a new play in collaboration with Wallace Nichols. It will be a big production with a cast of about sixty and will be called "Coloman." The Repertory Players will produce it.

"LAST WALTZ" BOOSTS BUSINESS

LONDON, Jan. 29.—The annual report of the Gaiety Theatre shows that the theatre operated under a loss of £4,096, 1s., 2d., during the past year. The production of "The Last Waltz" at the theatre, which is now running, has materially aided the financial position of theatre.

"BULL-DOG DRUMMOND" CLOSING

LONDON, Feb. 5.—The revival of "Bulldog Drummond," which has been doing well at the Wyndham, will close there on Saturday, February 10th. On February 17th, Sir Gerald du Maurier will present Hubert Parson's play, "The Dancers," at that house.

"GIANT KILLER" BIG DRAW

LONDON, Feb. 5.—"Jack the Giant Killer" has proven to be a great drawing card on the road, and while playing in York recently drew as many as 20,000 people in one week. The company was engaged to open the New Empire Theatre in Dublin.

LeDENT GOING TO UNITED STATES

LONDON, Jan. 29.—Frank Le Dent, the American juggler and his partner, who have been appearing in Europe for the last fifteen years, will return to New York early in August.

"PLUS FOURS" CLEVER PLAY

LONDON, Feb. 5.—It is due to the work of Peggy O'Neil mainly, and that of C. Aubrey Smith, that "Plus Fours," the new comedy by H. Vachell and Harold Simpson, which is being presented at the Haymarket, owes its success. The opening scene of the play is in a cheap lodging house in Bloomsbury, where we find Wilbur Nuthall, and his sister, Josephine (Peggy O'Neil), broke, due to an accident to Wilbur, who is an artist.

He applies for a position as a private secretary and gets a letter from a well-known author offering him the job. Wilbur's health prevents him from accepting, so his sister decides to impersonate him and take the position. She arrives at the author's home, in male attire, and although her employer is supposed to be an authority on women, he does not see through her disguise. However, two people do, these being the author's publisher and also his nephew. They are let into the secret of what conditions caused hed to disguise herself and do not betray her. There are several situations which arise, one being a part where she is told to share her room with the nephew, as it is the only spare room. She tries to get the maid to help her, but the maid also gives everything away. Finally everything is cleared up and the play ends cleverly and satisfactorily.

"OLD TIMERS" ACT A HIT

LONDON, Feb. 5.—Several newcomers have been added to the cast of "The Veterans of Variety," who have been meeting with sensational success at the Palladium, where they are appearing. The new "old-timers" are T. W. Barrett, the Desmond Sisters, Lively Lilly Burnard, Clarke and Glenney, Marie Collins, and Arthur Albert. The original members of the act are Marguerite Corneille, Sable Fern, Jake Friedman, Florrie Kobina, Charles Bignell, Tom Costello, Arthur Roberts, Charles Lee and Leo Dryden.

"ARLEQUIN" CLOSES

LONDON, Feb. 5.—"Arlequin" has been withdrawn from the Empire Theatre, owing to the fact that it could not be operated under the heavy overhead expenses it had. The salary list was too heavy for the show, and business hasn't been any too good with it. Sir Alfred Butt and Albert De Courville have lost a large sum of money in its production. The theatre is now playing motion pictures.

"YOUNG IDEA" SEEN

LONDON, Feb. 5.—Robert Courtneidge has presented a new comedy by Noel Boward called "The Young Idea," at the Savoy Theatre, of which he has become lessee. The author of the play appears in the cast, and is supported by Kate Cutler, Muriel Pope, Ann Trevor, Leslie Banks, Ambrose Manning and Herbert Marshall.

AMERICAN ACT A HIT

LONDON, Jan. 29.—Kafka and Stanley, the American aerial trapeze act, made their first appearance here at the Palladium and scored a big hit. They are booked up in England for several months.

ISOBEL ELSOM MARRIES

LONDON, Feb. 5.—The marriage of Isobel Elsom, motion picture and vaudeville artiste, to Maurice Elvey, who has been associated with the Stoll Film Company as producer, has been announced.

CHEVALIER RECOVERING

LONDON, Feb. 5.—Albert Chevalier, the well-known star, has passed the crisis in his serious illness and is now on the road to recovery.

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CUT RATE OFFICES KEEP SHOWS RUNNING IN B'WAY THEATRES

Twenty Shows Saved from Going Below the Stop Limit Last Week by Le Blang's Office Which Did Its Biggest Business of the Season

Joe Le Blang was the star of the theatre last week. His cut-rate theatre ticket office kept at least twenty Broadway attractions from going below their stop limit and at the same time it did the biggest week's business it has done this season. From indications it is quite apparent that his establishment will, again this week, save shows from coming to the stopping point which would mean their vacating the houses they are occupying within two weeks. On Monday night business seemed to be going a bit below the preceding Monday and seats were obtainable in the Emporium for twenty-six attractions, among them being two that had their premiere that evening.

There was not one of the hit attractions which sold out solid every performance last week. Weather conditions on several days were against their doing so, but the majority of them held up well enough to almost equal the total which they had grossed the preceding week.

"Ziegfeld's Follies" at the New Amsterdam again led the musical contingent, coming within a thousand dollars of its previous week's gross.

"Little Nellie Kelly" at the Liberty more than held its own, with "The Clinging Vine" at the Knickerbocker standing up well and doing a most protable business on the week. "Lady Butterfly" at the Globe seemed to have caught on to the extent of surpassing its gross of the first week, on the second week. This was probably accomplished through a fair buy made by the ticket brokers. "The Gingham Girl" at the Earl Carroll is holding its own for the first half of the week and got about the same amount as usually chalked up for that period. "Glory" at the Vanderbilt got off to a rather bad start on the week but toward the middle of the week began to pick up and kept its "head above water." "Up She Goes" receded a bit at the Playhouse. The lower floor not showing up as it had on preceding weeks. "The Greenwich Village Follies" at the Shubert though doing well on the lower floor seems to have difficulty in filling the upper part of the house.

Le Blang was resorted to to help out. "The Music Box Revue," though protected by a brokerage buy for its lower floor, did not reach capacity at any performance but the Saturday night show. "Sally, Irene and Mary" in its last week at the Casino hit the skids a bit and seats for the attraction were fairly plentiful at the cut-rate shop. However, when the show moved Monday night to the 44th Street theatre, there were none on sale at Le Blang's. That was probably due to the fact that the scale had been reduced to a $2.50 maximum. "The Lady in Ermine" which moved from the Ambassador to the Century found the going very good at the latter house, which through the aid of the cut-rate business gets a good portion of its clientele.

The leader on the week of the legitimate attractions was "Rain" at the Maxine Elliott theatre. This show did a business within a few dollars of capacity all week long. "Secrets" and "Merton of the Movies" also did a remarkable business.

"So This Is London" at the Hudson, though it did not clean out at all performances, almost equalled the gross of the preceding week. "Kiki" at the Belasco, "The Fool" at the Times Square, "Hamlet" at the Sam H. Harris theatre, "The Last Warning" at the Klaw theatre, and "The Seventh Heaven" at the Booth, all did a healthy business, but none of them approached the business of the previous week. Jane Cowl's business in "Romeo and Juliet" at the Henry Miller theatre came nowhere near the expectations of the Selwyns.

"The Humming Bird" with Maud Fulton at the Ritz theatre started off the week to a gross of around $200 on Monday night and played to a gross which caused Frank Egan, its producer, to stand a loss of around $5,000 on the week, but the latter seems to be undaunted by this as he seems to have faith in his venture and will have the play complete a run of ten weeks at this house, regardless what the business may be. Egan has the house at a rental of $4,000 a week.

Some of the legitimate attractions which were strongly aided during the week by the cut-rate ticket office were: Mme. Nazimova in "Dagmar" at the Selwyn, "Extra" at the Longacre, "It Is the Law" at the Nora Bayes, Bertha Kalish in "Jitta's Atonement" at the Comedy; Ben-Ami in "Johannes Kreisler" at the Apollo, "Listening In" at the Bijou, "The Love Child" at the George M. Cohan, "Mike Angelo" at the Morosco, "Passions for Men" at the Belmont, "R. U. R." at the Frazee, "Whispering Wires" at the Broadhurst, "Why Not" at the Equity Forty-Eighth Street theatre, and "Will Shakespeare" at the National.

"Caroline," which opened on Wednesday night at the Ambassador, got off to wonderful notices from the daily press but on Monday of this week seats for this attraction were obtainable at the cut-rate counters. "The Dancing Girl" did the regular initial business of a Winter Garden attraction.

With the opening of three attractions Monday night, seats for two of them reached the cut-rate counters. "Mary the Third" at the 39th Street had a plentiful supply on hand with "Sun Showers," the new Cantor-Delf show, sending its second balcony seats to be disposed of there. "Peer Gynt," which was produced that evening by the Theatre Guild at the Garrick, did not unload any of its wares, however.

It seems as though the agencies were

(*Continued on page 6*)

NO SUNDAY FILMS—NO CHURCH

Rebelling against the announced intention of the Chief of Police, Charles Hangley, to close all moving picture theatres on Sunday, in West New York, N. J., 200 women, most of them mothers, called on the Chief last Saturday in a body and delivered this ultimatum, "No Sunday movies, no Sunday church services." The picture houses were open Sunday.

Hangley had issued his closing orders after receiving a letter from the Rev. S. P. Bracckman, acting for the ministers, in which the police official was urged to enforce the Sunday closing law. This was on Friday. On Saturday three different delegations of women called on the chief, many of them prominent members in churches whose ministers had been the strongest movers in the Sunday closing order. They informed him that they would work against any Sunday closing order. A hurried meeting of the Mayor, Police Chief and town Council was held and the closing order rescinded.

ACTRESS GETS ESTATE SHARE

Edith Stockton Rexes, a motion picture actress, who contested the will of Cornelius Pinkney, a lawyer who died January 19, 1921, claiming that $150,000 was due her from the estate, received in lieu of her claim a piece of property at 2283 Eighth Avenue, $10,000 in cash and an automobile and certain household goods that belonged to the deceased. When Pinkney died he left four wills. In three of them he left the greater part of his estate to Miss Rexes. In his last will he left his law partner, Harry J. Robinson, $10,000, and the rest of the estate to his brother. When the last will was filed Miss Rexes began the contest and Townsend Pickney, his brother, who was the administrator, made the settlement with Miss Rexes.

COSTELLO RETURNING TO SCREEN

Maurice Costello, first of the recognized film stars and idols, is returning to the screen in a new picture entitled "The Glimpses of the Moon."

Costello began playing for the movies in 1907, when two subjects were put on one real. Many actresses who later became well-known stars supported him in the early days, incuding Norma Talmadge, Clara Kimball Young, Virginia Pearson, Constance Talmadge, Florence Turner and Edith Storey.

During his absence from the screen Costello was seen in vaudeville, and a short time ago began to work small parts for various film makers, and his forthcoming picture will show him in a leading role.

DOC. COOK IN DAILIES AGAIN

FORT WORTH, Texas, Feb. 5.—Doctor Cook, of North Pole fame, who made a vaudeville tour telling of his alleged discovery of the Pole a number of years ago, is again being featured in the dailies.

Cook is now in the oil producing business and the other day was arrested on the charge of having in his possession three pints of gin in hotel room. His arrest closely followed the filing of a divorce suit by his wife here last week.

GERMAN OPERA CO. TROUBLES

BALTIMORE, Feb. 5.—The promoters of the German Wagner Grand Opera Company have had a turbulent time in manipulating the financing of the troupe which played here to a gross business of $38,000 last week. It was only through the offering of aid by John Tjarks, a local hotel owner, that the company was able to depart from here to begin a week engagement in Philadelphia tonight.

On Saturday night, after Tjark had come to the aid of the company and advanced $8,200 to release the scenery from attachment in New York, the musicians traveling with the show that were recruited in this country, made demands on the management for $10,260 due them. If the amount was not forthcoming they said there would not be any performance that night. Tjark was again called on and finally paid up the indebtedness to the musicians.

The company it appears has had trouble since it arrived in America. The steamship fares for the round trip amounting to $31,000 were not paid. So before the singers were allowed to leave the dock the shipping board required a lien on the receipts of the performances, in the different cities where the company was to appear. Baltimore's share was $8,000. In addition a bond for the scenery and wardrobe amounting to $57,000 for six months was given. This bond was given by the Baltimore manager, who to protect his interests demanded it be lifted by Tjarks before he would let the company depart for Philadelphia.

Then some of the American singers who had been engaged to fill out the chorus notified the German union that $56 a week was the amount of salary they wanted and this was promised them. The principals with this company are being paid $60 a week salary, until the company can be placed on a sound financial basis.

After playing in Philadelphia this week the company will go to New York for a one month's engagement.

NO CHANGE IN P. M. A. CONTRACT

Harms Inc., is publishing the score of the new Shubert musical play "Caroline" which opened last week at the Ambassador Theatre. The book and lyrics are by William Delaney Dunn, and Harry B. Smith. Music by E. Kunneke and Edward Rideamus, German composers.

Since the recent agitation regarding new contracts to be issued by the Producing Managers' Association, in which the managers were to share in additional profits of the music, this is the third musical show to open with contracts practically the same as in the past.

"THANK YOU" TOURING

"Thank You," the John Golden comedy which has just closed a twenty-three weeks' engagement at the Cort Theatre, Chicago, is playing on the Middle West week-stands and will go into Philadelphia late in March.

DUNCAN ON EQUITY COUNCIL

Malcolm Duncan has been appointed to the Council of the Actors' Equity Association to fill the unexpired term of Marjorie Rambeau, who resigned.

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FIVE NEW SHOWS ARRIVE ON BROADWAY THIS WEEK

Three Dramatic and Two Musical Productions Get Into New York's Much Sought Theatres—Broadway's Boom Makes Competition for Houses Keen

This week will see five new plays ushered into Broadway playhouses to try the temper of the public and attempt to get a slice of the steady stream of money that is flowing box-office-ward for a good many of the hits and near hits. The boom on Broadway is tempting the producers to rush their productions in from the road, the main difficulty being lack of houses. Each of the five plays coming in this week has been out for some time and has met with success on the road. Besides the new productions the Moscow Art Players will reproduce "The Czar Fyodor" at Jolson's 59th Street Theatre, with Ivan Meskvin and Vasilly Katchaloff alternating in the title role and Vassilly Luzhsky and Constantin Stanislavsky alternating in the part of Prince Ivan Petrovich Shouisky.

Three of the week's premiéres occurred on Monday night, two of them being dramatic and one musical. Ibsen's "Peer Gynt" was presented at the Garrick Theatre by the Theatre Guild with Joseph Schildkraut in the title role. In his support were seen Louise Closser, Hale, Dudley Digges, Lillebil Ibsen, Helen Westley and Selena Royle.

At the Thirty-ninth Street Theatre, Lee Shubert in association with Mary Kirkpatrick presented "Mary the Third," a comedy by Rachel Crothers. Louise Huff, who, besides being in the pictures for several years, has made one or two essays into stock, was seen in the principal role, while others in the cast were May Gayler, Beatrice Terry, George Howard, Ben Lyon, Morgan Farley, William Hanley, Mildred McLeod, Leroy de Saulles and Eleanor Montell.

The musical piece which opened Monday night was "Sun Showers," which Lew Cantor presented at the Astor Theatre, the first musical comedy to show at this house for a number of years. Harry Delf, who plays a leading part in the production, wrote the book and composed the music, and others in the cast are Allyn King, Douglas Stevenson, Berta Donn and Harriet Lee.

On Wednesday Arthur Hammerstein moves into the Casino Theatre, from which "Sally, Irene and Mary" has just moved. "Wildflower," a musical comedy with book and lyrics by Otto Harbach and Oscar Hammerstein 2nd and music by Herbert Stothart and Vincent Youmans. Edith Day is the featured performer, and others in the cast are Charles Judels, Guy Robertson, Olin Howland, Esther Howard, Evelyn Cavanaugh, James Doyle, Jerome Daley and Royal Cutter.

The last of the week will be the presentation of "Ice Bound," by Sam H. Harris, at the Sam H. Harris Theatre. This is by Owen Davis and in the cast will be seen Robert Ames, Phyllis Povah, John Westley and Willard Robertson, who play the principal roles.

BILTMORE THEATRE FOR COAST

The Los Angeles-Biltmore Theatrical Corporation was incorporated for $400,000 last week by A. L. Erlanger for the purpose of financing the building of the Biltmore Theatre in Los Angeles.

The new theatre is to be built adjoining the new Biltmore Hotel and will have the same exterior appearance as the hotel, though being a separate piece of property. It will be built on a site 125 by 136 feet and will seat 1,700 people on two floors. The theatre will be connected with the hotel by corridors and lobbies. It is expected that the house will be ready for operations on January 1st next, as work is already under way on the project.

Until the new theatre is completed the Mason Opera House will continue to play the first-class road attractions and when the Biltmore is completed the old house will probably be sold for the site of a commercial enterprise.

"WILL SHAKESPEARE" CLOSING

Winthrop Ames' production "Will Shakespeare" will close its engagement at the National Theatre on February 10. This English play by Clemence Dane, though it was commented on favorably by the daily press did not seem to catch on and it was necessary to place seats in the "cut-rate" agency, which materially helped the gross. Mr. Ames at first contemplated moving the play to the Broadhurst to follow "Whispering Wires" but last Saturday decided to close it for the season. "The Sea Woman" with Margaret Anglin will probably be the next attraction at the National.

TICKET "SPEC" GUILTY

Reuben Weller, ticket broker, charged with selling two theatre tickets without having a license to do do, was found guilty and held in $100 bail for sentence Feb. 16, by Justices Herman, Vorhees and Nolan in Special Sessions last week.

The trial was partly in the nature of a test case of the new Theatre Ticket Speculation Law. Louis Marshall, attorney for Weller, attacked the constitutionality of the law and the assistant district attorney argued in its favor. No opinion was given by the court.

"OPEN ALL NIGHT" TO START

Kilbourn Gordon, producer of "The Cat and Canary," and Willard Robertson, author of "The Sea Woman," in which Margaret Anglin is now starring, have combined their talents and written a comedy entitled "Open All Night."

The script was read to George Marshall, who operates a dramatic stock company at the Lyceum Theatre, Baltimore, last week, resulting in Marshall agreeing to take over the play for production at his theatre the week of February 12th.

In addition to the regular stock cast Marshall has engaged Orme Caldarn to play the leading role and Robert Brister and William Evarts to play leading parts. Frances Howard will play the feminine lead. The play calls for twenty-one characters.

Marshall intends, if the play proves a success with his stock company, to arrange for its immediate presentation in a New York theatre with the original Lyceum Theatre cast.

COHAN TO REBUILD THE GRAND

George M. Cohan will this week go to Chicago where he will put into operation his plan to rebuild the Grand Opera House in that city.

The house is an old one and with the exception of the four walls nothing will be left in the work of reconstruction. The gallery will be done away with and the seating capacity of the balcony increased.

The rebuilding will cut the seating capacity of the house from 1,400 to 1,150. The entrance of the theatre will also be improved, necessitating the doing away of one or more of the stores in the front of the building. Actual work on the reconstruction will commence early this Spring.

TYLER BROOKE WITH "PEACHES"

Tyler Brooke has been engaged by George Lederer to succeed Frank Kirkbride in the cast of "Peaches," which is now playing at the Garrick Theatre, Philadelphia. Brooke recently returned from England, where he had gone on a short speculative journey.

WIFE FILES SMALL WILL

TORONTO, Feb. 5.—The disappearance of Ambrose J. Small, the theatrical magnate of Canada, in 1919 was again recalled when his wife offered for probate a will executed twenty years ago in which she was named as sole legatee and executrix, of his estate of more than $1,000,000.

Small vanished in December, 1919, after disposing of his theatrical holdings and obtaining $1,000,000 in cash as part payment for them. The police of both Canada and the United States carried on a search of more than two years which extended to every corner of the two countries. Some of his friends informed the authorities that he had probably been kidnapped and that he was then a victim of foul play. A reward of $25,000 was offered for information as to his whereabouts on the condition that he be located within one year. Clues were sent on from various parts of Canada that Small was in the hands of kidnappers, but when run down they proved false.

Along with the will Mrs. Small filed an affidavit setting forth her belief that Small had died shortly after his disappearance.

Two sisters of the missing man filed a caveat opposing probate of the document, declaring they believed Small had executed a later will.

MOSCOW ART TIME EXTENDED

The stay of the Moscow Art Theatre at the Jolson Theatre will be prolonged at the conclusion of its eight-week engagement there. The company of Russian artists whom Morris Gest imported to appear in repertoire scored an instantaneous hit with both the audiences and the press resulting in its drawing an average of $40,000 a week into the box-office for the first four weeks. For the balance of the engagement, of which this is the fifth week, the houee is assured of $30,000 a week income through advance subscription.

It is said that Otto H. Kahn, who aided Gest in bringing the Russian troupe to America, feels that the company will not exhaust its popularity at the end of the eight weeks and that an extension of its engagement would prove prfitable.

No attraction has been slated to follow the company at the Jolson and it is understood that the Shuberts will be agreeable to an extension of the Gest contract for their continuance there.

RECORD STOCK ATTRACTION

"Abie's Irish Rose," the comedy by Anna Nichols now current at the Republic Theatre, has demonstrated its tremendous drawing powers as a stock company attraction both in Washington and Baltimore where the piece has been enjoying indefinite runs. The play has been grossing in the neighborhood of $10,000 weekly at the Academy of Music, Baltimore and has even bettered this figure at the President's Theatre, Washington. At the latter theatre the run will be curtailed next week for a revival of the musical comedy, "Buddies," which will play for two weeks, after which the company will resume their run in "Abie's Irish Rose." The business both companies have been doing at a $1 top, is said to be unprecedented in the history of popular-priced attractions.

A. E. A. FOR CHEAPER RATES

The Council of the Actors' Equity Association is working on a plan to present to the Interstate Commerce Commission, as well as the railroads, in an effort to obtain for the theatrical profession some relief from the prevailing high cost of transportation.

The high transportation rates have primarily been responsible for producing managers holding down their production output to a minimum. A better break in transportation costs is calculated to create a stimulus among the smaller producers, who had been in the habit of sending out five or six road shows each season, and who, because of the high cost of transportation, have limited their yearly output to one show.

CHICAGO BUSINESS HOLDS UP

CHICAGO, Feb. 3.—Another mystery drama will be added to the list of similar plays now enjoying success in the windy city. "The Last Warning" will open at the Blackstone Monday night. This is a special company which has been out playing the one-night stands for the past two weeks. No other form of entertainment has been promised theatregoers the coming week.

"Zeno" and "The Cat and the Canary" two other mystery plays are running neck and neck for popularity, both shows doing good business. "Zeno" is playing at the Great Northern which has always been considered a "hoodoo" house and its popularity is a surprise; "The Cat and the Canary" which is playing at the Princess has been running all season and will reach its 200th performance tonight. Somehow, "The First Year" with Frank Craven did not draw at the Woods and will end its Chicago engagement on March 10. By that time it will have played eighteen weeks here.

"So This is London" is pleasing fair audiences at all performances. "Partners Again," with Barney Bernard and Alexander Carr at the Selwyn is still playing to capacity. Clever publicity stunts pulled by Walter Duggan for this comedy is creating a lot of talk in this city. Next door at the Harris "Captain Applejack" with Wallace Eddinger and Mary Nash is doing nicely.

"Sally," is drawing the same big houses and will prove to be the biggest consistent musical hit to play in Chicago especially when one considers they are getting $4.40. Eddie Cantor across the street at the Apollo is racing along at a lively gait to good attendance. William Hodge in "For All of Us" is playing to big houses at the Studebaker and next door at the Playhouse, Grace George is in her first weeks' engagement in a play that has not received worthy praise from the press. Mrs. Fiske opened this week at the Cort in "The Dice of the Gods." This artiste is given opportunities in this play to do splendid acting and she reaches heights of brilliancy in a play that could be much better as a whole. "Elsie" Chicago's own new musical play has taken hold with the public at the Illinois and the business this week is far above their first week receipts. The "Twist," a new mystery play which is in its second week at the La Salle is not getting the patronage it warrants, although doing a fair business at this house. "Shuffle Along" is still holding its own at the Olympic. The "Torch Bearers" is not drawing well at the Powers, it has two weeks more to run and will be supplanted by "The Awful Truth" with Ina Claire who will open on February 19.

"MR. BARNES" INJUNCTION DENIED

The action instituted by the Goldwyn Pictures Corporation against the Howells Sales Company, in which two injunctions had been obtained by the Goldwyn company, involving the picture "Vendetta," alleged to be an infringement of "Mr. Barnes of New York," was dismissed last week in the United States Circuit Court.

An injunction obtained by the Goldwyn company was recently dismissed and later the corporation joined John F. Stephens, proprietor of the copyright of the book "Mr. Barnes of New York," in another complaint. This latter action was the one dismissed last week.

The court held that the mere ownership of sale and exclusive right to make a motion picture is not sufficient to prevent infringement, because the holder of the copyright is only a licensee and not the copyright proprietor. Whether or not a copyright proprietor may sue has not been decided by any court.

KEENAN SHOW OPENS IN CHICAGO

Frank Keenan will begin his tour under the management of Sam H. Harris in Chicago, February 19, in his new starring vehicle, "Peter Weston." The play was already tried out on the Pacific Coast under the managerial auspices of Thomas Wilkes, western stock company impresario, who is said to be interested with Harris in the forthcoming production.

ROAD SHOW SHORTAGE CHANGES POLICY OF FIFTY THEATRES

Vaudeville and Pictures, Stock and Other Attractions Now in Theatres Which Formerly Played Traveling Shows—Entire Sections Closed to Touring Productions

Want of first-class road attractions has thrown more than fifty one-night and three-night stand theatres into playing other types of attractions this season. The two latest theatres which were compelled to adopt a dramatic stock policy this season were the Orpheum Theatre, Reading, and the Orpheum Theatre, Harrisburg, Pa., which are operated by Wilmer & Vincent. Walter Vincent of that firm stated early in December that if sufficient attractions could not be procured to play his theatres he would change the policy of his houses with the beginning of the new year. This he was compelled to do, placing the Reading house in stock four weeks ago, and the Harrisburg house in stock two weeks ago. Another house controlled by this firm which had to abandon playing road shows this season was the Orpheum Theatre, in York.

Due to the lack of attractions Trenton has been without any road shows this season. Walter Reade, who took over this house last season for the purpose of playing legitimate attractions, was unable to open it in September due to the fact that he could not be assured of more than one attraction a week. This house prior to last season under the management of Ben A. Levine, played American Burlesque attractions for three days of each week and legitimate attractions for the balance of the week.

The Opera House, New Brunswick, N. J., which is controlled by Feiber & Shea, due to the lack of attractions is playing a small time vaudeville policy under another management.

Counihan & Shannon this year have turned their Majestic Theatre in Perth Amboy and their Plainfield Theatre, Plainfield, into vaudeville houses due to a lack of attractions. The Broadway Theatre, Camden, is dark as a result of the shortage. The Van Curler Theatre, Schenectady, which was considered one of the blue ribbon houses of the one and two-night stands, is now playing a dramatic stock policy, leaving that city of 90,000 without a theatre to house road shows.

The Grand Theatre, Fairmont, W. Va., was sold to the I. O. O. F., due to the fact that it could not be operated on a paying basis, and the city is without a theatre to house visiting shows. The Strand Theatre, Morgantown, also fell by the wayside and is operating with a vaudeville and motion picture policy.

Chester, Pa., which has always been considered a good one-night stand town, is another of the places which had to get along without road attractions due to the fact that the Washburn Theatre has had its policy changed to vaudeville and motion pictures. This house is now being operated by Frank Wolfe of Philadelphia.

With probably two or three exceptions there are not three theatres in the entire State of Oklahoma that are playing road attractions. The Orpheum, Oklahoma City, which has always played them, is now devoted to a vaudeville and motion picture policy. With the exception of Detroit and Grand Rapids there are only three other cities in Michigan that are playing road shows. This state with Wisconsin was always good for one-night stand attractions.

Among some of the other places that are not open to attractions this season due to a change of policy which was caused by a dearth of shows are: The Grand Opera House, Westchester, Pa.; Ceramic Theatre, East Liverpool, Ohio; Opera House, New Castle, Pa.; Academy of Music, Newburgh, N. Y.; Playhouse, Hudson, N. Y.; Stratton Theatre, Middletown, N. Y.; Grand Opera House, South Bethlehem, Pa.; Chestnut Street Opera House, Sunbury, Pa.; Strand Theatre, Shenandoah, Pa.; Majestic Theatre, Williamsport, Pa., which is now playing musical comedy stock and feature pictures; the Sun Theatre, Portsmouth, Ohio; the Opera House, Wooster, Ohio; Columbia Theatre, Alliance, Ohio; Strand Theatre, Evansville, Ill.; Temple Theatre, Alton, Ill.; Palace Theatre, Danville, Ill.; Lincoln Square Theatre, Decatur, and the Majestic Theatre, Kankakee, Ill.

A producer who has had a number of attractions touring over the one and three-night route stated that few producers are inclined to send attractions over the one-night stands due to terms that they are confronted with in the booking offices. He says the railroad rates of course are a big factor of expense, but that other extras which are added to shows traveling augment the heavy traffic expense and make it impossible for a show to operate in the smaller cities at a profit. This man states that one problem they are confronted with is jumping their attractions around in a "circle." They are compelled to double back at frequent intervals with the result that any small margin of profit they might show is eaten up through transportation expense. Should the booking offices eliminate these tactics and route shows in better fashion this producer feels that more attractions would be sent out over the one-night route and theatres would again reopen.

EJECTED FROM OPERA—SUES

Eduardo Mecchi has instituted suit for $10,000 damages to test the rights of a theatre corporation to eject a patron whose ticket was innocently purchased from a speculator who acquired it wrongfully. The suit has been brought in the Supreme Court and was filed against the Metropolitan Opera Company.

Mecchi alleges that after his ticket had been accepted and he had taken his seat in March, 1920, employees of the opera house "without just cause or provocation, in the presence of many persons and with great and unnecessary force and violence" expelled him from the opera house.

The Metropolitan company, through its attorneys, Wise & Seligsberg, No. 15 William street, answers that the ticket on which he gained admission was lost or stolen from its lawful owner, who so notified them.

According to the company, the ticket was acquired by a speculator operating in front of the opera house, who sold it to Mecchi. Its employees requested Mecchi to vacate the seat and offered, in the interests of peace, it says, to give him another seat.

"WHERE SUBWAY ENDS" AMUSING

WILMINGTON, Del., Feb. 5.—Some very amusing stunts were shown here last Thursday night in "Where the Subway Ends," a new comedy written by James V. Auditore, a millionaire contractor of New York City, and Joseph Noel.

The rule that two given bodies cannot occupy the same given space at one and the same time was overlooked by the two families who are the central figures in this play, in their decision to share the same apartment out "Where the Subway Ends." High rents in New York drove them to the agreement to cohabit parlor, dining room and bath, in a furnished apartment.

In the goings on in the place the audience is shown frowsy, unshaven, pajamed husbands and untidy wives, and unmade beds in a dining room. The quarrels that result between the two couples, between the husbands, between the wives, between one husband and another wife, make a constant strife and a wearing evening.

Arthur Alysworth furnished a clever interpretation of an absent minded professor, with Marie Chambers as the niece doing well in her role.

PROTEST SYMPHONY CONCERTS

BALTIMORE, Feb. 5.—Symphony concerts on Sundays, where an admission is charged, bids fair to be placed upon the prohibitive list here, if the local clergymen have their way. The ministers argue that permission for performances of this kind would establish a precedent for other forms of entertainment, including motion pictures and vaudeville, which would entirely disrupt the prevalent "blue Sunday law."

Two symphony concerts were given here last Sunday to which an admission was charged. This precipitated the committee of clergymen forwarding a complaint to the Mayor.

The ministers take the stand that they are in favor of any uplifting entertainment or art exhibition on Sunday, providing that no admission fee is charged. According to Dr. Watson, their spokesman, they are dead set against any attempt to commercialize the Sabbath.

Heretofore the symphony concerts held on Sundays had been given free. The decision this year to charge an admission fee has met with opposition from the clergy and other reform organizations of this city.

Nixon's Victoria Theatre, operating under a straight motion picture policy, gives a performance at midnight on Sundays, thus evading clashing with the authorities.

AGREE ON EQUITY FILM CONTRACT

John Emerson, president of the Actors' Equity Association, who recently made a flying trip to the Pacific Coast to confer with the leading motion picture producers on the proposed Equity motion picture contract, has returned and reports that all is harmony between the motion picture men and his association. The Equity contract will merely regulate the working hours of picture folk.

A tentative draft of the contract was thoroughly gone into by Emerson, representing the A. E. A. and Will Hays, representing the motion picture interests. From all accounts both are agreed upon the substance of the contract and therefore it is expected to be accepted without any hindrance just as soon as the council have drafted it and passed it on.

This puts to rout all rumors of trouble that some had anticipated when the Equity first announced their intention of drafting a contract to cover the motion picture actor.

FIELDS BACK IN SHUBERT VAUDE.

Lew Fields is again returning to play Shubert vaudeville and will head a company that will open on Feb. 12th at the Shubert Theatre, Newark. Fields has been rehearsing a company for the past week at the National and Nora Bayes Theatre and is to use parts of his "Ritz Girls" and "Snap Shots" for his production which is to be known as Lew Field's Own Show.

The fact that Fields will head a Shubert show again does not affect his plans as far as he and Joe Weber are concerned. They since the closing of the Weber and Fields unit on the Shubert Circuit have been working on plans for the erection of their own music hall, restaurant and dance hall. Weber will remain in New York and devote his time to the details regarding the building of this $3,500,000 project where they will head their own show next season.

Prior to deciding to head a unit over the Shubert Circuit, Fields had received an offer from George C. Tyler to appear in the father role in "Humoresque."

WANTS SUNDAY FILMS BANNED

OKLAHOMA CITY, Feb. 5.—A drastic motion picture bill was last week introduced in the Oklahoma Legislature. By its terms, it is declared unlawful for any picture house, theatre or other place of amusement to show pictures, lantern slides, or anything in the picture line where an admission fee is charged. Violation of the act is to be deemed a misdemeanor.

BIG RECEIPTS FOR "MERRY WIDOW"

SAN FRANCISCO, Feb. 5.—Harry W. Savage's revival of the famous "Merry Widow" at the Columbia Theatre, here, did a wonderful business during its two weeks stay.

ANDERSON WITH DILLINGHAM

John Murray Anderson's occupancy of the former offices of Fred Latham in the Globe Theatre Building has given rise to a rumor that Anderson has severed all connections with Bohemians, Inc., and has accepted the post of general stage director with Charles B. Dillingham. It was Anderson who conceived the idea of producing the original "Greenwich Village Follies" and it was he who produced the three succeeding productions, including the current edition at the Shubert Theatre.

Two years ago Dillingham is said to have made overtures to Anderson, but at the time the producer was tied up with a three-year contract with the Bohemians. This contract terminated with the current production. The Bohemians were agreeable to a renewal until Anderson insisted upon a tilt in the percentage arrangement. When they balked, Anderson immediately set plans to enter the producing field on his own. He is at present busying himself with plans for a new musical comedy, "The Cherry Chair," which is the collaborative effort of himself, the late Fred Isham and Augustus Barratt, which is scheduled to follow "Lady Butterfly" into the Globe Theatre on March 19.

Anderson's production venture is said to have the backing of several Wall Street men. Last Friday Anderson's name replaced that of Fred Latham on the sign board outside the Globe Theatre, which gave rise to the rumor that he had accepted the post of general stage director with the Dillingham interests. Neither the Dillingham office or Mr. Anderson would confirm the report.

Anderson was occupied the early part of the week completing the cast for his forthcoming production. He has already signed Ann Pennington, Roger Imhoff, Virginia O'Brien and Brooke Johns.

WHITE LOST $80,000 ON RACES

The extent of George White's plunging at the race tracks during the summer of 1921 was revealed in a suit brought in Springfield, Mass., last week, when it was established that the dancer and producer of the "Scandals" has dropped $80,000 in pursuit of "the ponies." Theatrical wiseacres had known White had been a constant visitor to the local tracks and knew he was being taken for plenty, but none knew the exact amount of his losses until last week, when Russell D. Start began legal proceedings to force payment on a check for $2,400, which is said to have been part of the grand total.

Start began proceedings against White last December and White in his answer said that the check was illegal, in that it purported to pay a gambling obligation, a bet on a race horse at Belmont Park. He said he had given it to "Sandy" McNaughton, who, he said, was a somewhat noted character on the tracks around New York. There was no money to meet the check, White said, because of his heavy losses.

McNaughton gave the check to Start in payment of a debt, Start testified in the Springfield court. He deposited it last December, when White was playing in Springfield. Payment was refused, Start says, because of lack of funds.

CYRIL MAUDE COMING OVER

Cyril Maude, the English actor-playwright, is expected to arrive in America late this month. He has notified the Charles Dillingham office that upon his arrival he would be prepared to begin rehearsal in Mark Sabre's play, "If Winter Comes," for which Dillingham has procured the American production rights. "If Winter Comes" is now playing in London, with Owen Naies playing the title role which Maude will assume here.

"PINK SLIP" GOING OUT AGAIN

James Barton has been cast for the principal role in "The Pink Slip," which the Shuberts will put into rehearsal next week. Bert Williams was playing in this show at the time of his death with the title of the play at that time being "Under the Bamboo Tree," having been changed to that from "The Pink Slip." The play is again being done under its original title by the Shuberts in association with Al. H. Woods.

IRVING BERLIN DEFENDANT IN SONG INFRINGEMENT SUIT

Joe Mittenthal, Inc., in Suit Against Writer and Music Company Bearing His Name Alleges That "Music Box Revue" Song, "Pack Up Your Sins," Bearing Berlin Name, Infringes on "I Love Sweet Angeline"

Irving Berlin and Irving Berlin, Inc., are made defendants in an infringement and injunction action filed last Friday in the United States District Court by Joe Mittenthal, Inc., on the ground that the song, "Pack Up Your Sins and Go to the Devil," of the "Music Box Revue," is similar to the Mittenthal composition, "I Love Sweet Angeline," written by Creamer and Layton for the "Strut Miss Lizzie" colored revue which opened at the National Winter Garden on June 3, 1922. The new "Music Box Revue" opened in October, 1922, and Irving Berlin is credited on the title page with having written the lyric and music of the song alleged to be an infringement.

In the complaint filed through Attorney Nathan Burkan, Joe Mittenthal, president of Joe Mittenthal, Inc., sets forth that prior to July 11, 1922, he took from Henry Creamer and Turner Layton, writers of the words and music respectively, of a song entitled "I Love Sweet Angeline," and on July 26th, received his copyright certificate from Washington, signed by Thorvald Solberg, certifying that the song had been duly registered, etc.

Subsequently the Mittenthal organization expended a considerable amount of money in exploiting the song and had it performed publicly in theatres and other places of amusement, including the show "Strut Miss Lizzie," it is alleged. The song, according to the complaint, had acquired popularity and was showing up well as a possible hit.

The complaint further states: "Since October 11th, 1922, the defendants having full knowledge of the plaintiff's composition 'I Love Sweet Angeline,' published the song 'Pack Up Your Sins and Go to the Devil,' which is taken and copied from the plaintiff's said musical composition 'I Love Sweet Angeline.'" Large profits are said to have been realized from the song, according to the complaint, from the number being reproduced on practically all of the mechanicals, as well as sheet music sold, and therefore great damage and injury has been done the plaintiff's business.

Concluding the complaint, the plaintiff asks that the defendants be restrained and enjoined during the pendency of the action and perpetually from handling "Pack Up Your Sins, etc.", in any way such as printing, selling, reproducing it mechanically. An accounting is asked for of all copies sold of the song and the royalties received from phonograph records and other mechanical revenues, in fact all profits that might have accrued from the song in any way. Also the court is asked to make the Berlin concern deliver all printing plates and copies of the song containing the infringement to the Mittenthal organization.

It is understood that affidavits substantiating the allegations of Joe Mittenthal are in the hands of Nathan Burkan, the Mittenthal counsel. These are to the effect that Joe Mittenthal, Inc., took the song "I Love Sweet Angeline" from Creamer and Layton on June 1st, 1922, or about that time, with a thirty-day option on it. The agreement was that professional copies at least were to be printed of the song before the expiration of the thirty-day limit, etc., if Mittenthal wanted the song. On July 1st, the affidavit reads, Creamer and Layton came to the Mittenthal offices and wanted to know if the agreement had been carried out. If they weren't carried out, the writers said they wanted the song back because they could place it with Irving Berlin, Inc., and receive a large advance in royalties for the song was wanted there.

Another affidavit said to be ready for exhibition in the court was an expert opinion from one of the foremost composers in the United States who gives as his expert testimony that the two compositions in question are exactly alike as to the chorus, in melody, rhythm, and metre.

Francis Gilbert, the attorney for Irving Berlin, Inc., and Irving Berlin, has twenty days in which to file an answer to the papers served last Saturday. It is understood that part of the Berlin answer will be that he played some of the music intended for the "Music Box Revue," including the "Pack Up Your Sins" song to several well known people who were present at his home in February, 1922.

A proposition to arbitrate the matter is said to have been made but this came to nothing and then Berlin's attorney accepted service of the papers.

DALE HEARING ON FRIDAY

A warrant based on statements made by Miss Ada Gladys Powell, of England, is responsible for the summoning of James Dale, an English actor appearing in "Loyaltics" at the Gaiety Theatre, before the Commissioner of Immigration on Ellis Island on Friday morning, for a continued hearing in deportation proceedings.

Miss Powell arrived here in December and was held at Ellis Island at the request of her mother and later deported. A story she told the authorities at the time involved Dale. She also spoke at the time of her friendship with a woman member of the cast of "Loyalties."

Dale will be the second English actor to face deportation proceedings at Ellis Island in six months. The other one was Pat Somerset, whole affairs with Edith Day were the cause of his being summoned. Somerset's case has not been acted on yet.

SUES HENRY DIXIE, JR.

Henry E. Dixie, Jr., is being sued in the Third District Municipal Court by Vivian C. Smith, of 319 West 57th street, for the sum of $500 for breach of contract.

According to Edward Ginsburg, of 1540 Broadway, attorney for Miss Smith, his client advanced about $500 to Dixie with which money he was to produce a vaudeville act. This was a year ago, but the terms of the agreement were not fulfilled, it is alleged.

OUT OF TOWN ADS FOR B'WAY SHOWS

That the Shuberts are attempting to establish the Winter Garden with the out of town folk and compete with the Hippodrome for this transient patronage is gleaned from an advertising campaign they have just launched in behalf of the current Winter Garden extravaganza, "The Dancing Girl." Newspapers throughout New England and reaching as far as Boston carried in their weekly edition last week a fifty line advertisement advertising the Winter Garden and its show.

AGENTS ASSN. ELECTS OFFICERS

The Theatrical Agents and Representatives Association, which is composed of men who book clubs, cabarets and dance halls, held their election last week. William Roehm, of Roehm & Richards, was elected president; Joseph B. Franklin, vice-president; Harry Walker, treasurer, and Ellis Antkes, secretary. The purpose of the organization is to protect the mutual interest of its members and to facilitate the collection of commissions from acts and bands they book.

"BARNUM" TIRES AGAIN

Louis Werba made another try with his production of "Barnum Was Right," when it opened at the Majestic Theatre, Buffalo, on Monday night

"TAKE A CHANCE" CLOSES

"Take a Chance," the Phillips-Orlob musical comedy which opened out of town two weeks ago, closed in Springfield last Saturday night. The company will be brought to New York and disbanded pending revision of the piece and several necessary changes in the cast. While the management are sanguine over the chances of the piece, several members of the company do not concur in the opinion and have already made other plans. Sybilla Bowhan, who was featured dancer of the piece, is to step into George Lederer's musical comedy, "Peaches," joining the company in Philadelphia this week.

KINGSTON GOING TO ENGLAND

Samuel Kingston, general manager for Florenz Ziegfeld, Jr., will sail for England on the *Majestic* on Saturday. Kingston will remain abroad for four weeks and during that time will attend to Ziegfeld's affairs in Europe. Several of the Ziegfeld novelties are being used by English producers and Kingston will take up the matter of royalties for their use. He will also complete arrangements for the appearance of Billie Burke in "Rose Briar" at the St. James Theatre in May, whence she goes after closing her season at the Empire Theatre in the play.

NEW NAME FOR "DESERT SANDS"

Wilson Collison has changed the title of his play, "Desert Sands," in which he starred his wife, Anzonette Lloyd, at the Princess Theatre two years ago, for a brief period to "The Sheik's Love" and under its new title the play has been released for stock with the stock companies making a heavy call for it. The first of the companies in the New York territory to play it will be the Blaney Players at the Gotham Theatre, Brooklyn, the week of February 12.

STOCK PLAYERS RETURN

MANCHESTER, N. H., Feb. 5.—Belle Cairns, leading lady, and Marion White, ingenue, who have been missing from the ranks of the Park Players this season, after having been members of the company for two years, returned this week and appeared in "East Side, West Side" at the Park theatre. Both of the women were members of the original stock company when the Park Players made their debut here three years ago.

NEW P. M. A. MEMBERS

Frank Kintzing and Perry Kelly have been elected to membership in the Producing Managers' Association during the past week. Mr. Kintzing is located in New York with offices in the Belmont Theatre building, while Mr. Kelly is located in Los Angeles and is interested in "Red Bulldog," the new Willard Mack play which recently was brought out at the Mason Opera House in Los Angeles.

VAN FOR ANDERSON SHOW

Billy Van, of the vaudeville act of Van and Corbett now on the Keith time, will head the cast of the new musical comedy which John Murry Anderson is to present next month at the Globe Theatre.

James J. Corbett, who has been Van's partner for the past three years, does not go into the show, and this splits the act which has played almost continually since it was formed.

CHECKS FOR CHORUS

The chorus branch of the Actor's Equity Association is holding checks for Ann Smith, Charles Murray Blackwood, Larry Lawrence, Salome Clark, Royal S. Trott, Margaret Riyce Collignon, Gertrude McGushion, Dudd McGushion, James T. Sargent and Phyllis Hooper. Those mentioned are requested to get in touch with the office as soon as possible.

"DRIVEN" FOR CRITERION

"Driven" a new Universal super-feature production will succeed "Poor Men's Wives" at the Criterion Theatre next Sunday. The Universal have taken over the Criterion for a four week period.

FOUR OPENINGS IN BOSTON

BOSTON, Feb. 5.—Four premieres, comprising an operetta, a musical comedy, a comedy with music and a revue, provided a lively evening for the first nighters here.

Ed Wynn began a limited engagement in "The Perfect Fool" at the Colonial and attracted a large and enthusiastic audience who delighted in the clown antics of the star and applauded the many comedy scenes and attractive stage pictures that has been incorporated in this delightful girl-and-music show.

"Naughty Diana," the musical comedy version of "Lonely Wives," produced by A. H. Woods, was warmly welcomed by another first night assemblage at the Shubert, while Irene Bordoni in "The French Doll" ushered in a limited engagement at the Tremont. "Blossom Time," which came to the Shubert Opera House, was the other premiere of the evening.

"The Bat," which has already played for twenty-two weeks at the Wilbur, has entered upon the final fortnight of its run. "Lightnin'" continues to attract them to the Hollis. "Just Married" has entered upon its fourth week at the Shubert-Plymouth.

MARRIED ON STAGE

PHILADELPHIA, Feb. 5.—Horace Ruwe, tenor in "Blossom Time," and Miss Jean Jules, one of the dancers in the company, were married at the Lyric theatre here last Wednesday night, after the close of their evening performance. The Episcopalian wedding service was performed by the Rev. Dr. Floyd W. Tompkins and the Rev. T. W. Davis. Yvan Servais acted as best man, Bertram Peacock gave the bride away and Miss Ann Milburn, Miss Marion Barton and Miss Peggy Driscoll acted as bridesmaids. The couple first met when Miss Jules joined the company here. The ceremony was held on the stage after the performance and the house orchestra played the wedding march and music from the play during the ceremony.

THE CLIPPER'S NEW VOLUME

With the CLIPPER issue of January 31, this newspaper completed its seventieth volume and February 7 marks the appearance of the first issue in Vol. 71.

The 70th anniversary of the first number which appeared in April, 1853, will be celebrated by a special issue in April of this year.

"OH HAROLD" MUSICAL FARCE

"Oh, Harold," a three-act musical farce by Bernard Grossman, will be shortly placed in rehearsal by Sanger and Jordan. It is said this firm will produce the play on its own, instead of turning it over to the Shuberts, which they have done with plays in the past.

"HUMMING BIRD" BENEFIT

Maude Fulton will give a special midnight performance of "The Humming Bird" at the Ritz theatre on Thursday evening, February 15, the proceeds of which will go to the Herkscher Foundation and will be utilized to provide clothing for poor kiddies.

READING STOCK SCORES

READING, Pa., Feb. 5.—Having eliminated road show, Wilmer and Vincent have installed the Orpheum Players at their Orpheum theatre here, and a company has been playing to big business since it started last month. This week they are presenting "Scandal."

CUT RATE OFFICES

(*Continued from page 3*)

stuck for a considerable number of seats on Monday for they began dumping for some of the attractions. There were plenty of seats for "The Merchant of Venice," "The Masked Woman," "The Seventh Heaven," "The Old Soak," and several other attractions on hand. "A Square Peg" at the Punch and Judy also found it necessary to dispose of its box office surplus that evening to the cut-rate counter.

$2.50 TOP FOR MUSICAL SHOWS PROFITABLE FOR PRODUCERS

Henry Savage Idea Resulting in $18,000 Weekly for "Clinging Vine" at Knickerbocker Prompts Hammerstein and Cantor to Adopt Low Top—Public Welcomes Price

The back to normalcy campaign in theatre prices which was successfully launched by Henry W. Savage when he brought his production of "The Clinging Vine" to the Knickerbocker Theatre several weeks ago, is being utilized by other producers of musical shows and bids fair to set a standard of $2.50 top for musical productions, other than expensive revues.

The Savage show, which has been operating at the Knickerbocker under a $2.50 top price for orchestra seats at all performances and charging $1 and $1.50 for balcony seats, has proven both a popular and profitable experiment. The show came in without the usual agency buy and has been tipping the scales to the tune of $18,000 weekly. Moreover, it has revived an interest in the balcony section that has materially added to its weekly gross.

Lew Cantor has followed suit with his production of the Harry Delf musical comedy, "Sun Showers," at the Astor, while Arthur Hammerstein is only asking a $2.50 top for "Wild Flower," which opened at the Casino last Wednesday night. These scales, however, do not incorporate a reduction in the balcony prices but nevertheless will operate on the reduced figure for the lower section of the house. Several other musical productions have also demonstrated an ability to operate on a profit at the reduced rate. Chiefly among the latter are "The Gingham Girl" and "Sally, Irene and Mary" which moved from the Casino to the Forty-fourth Street Theatre last Monday night. Both of these shows have enjoyed long runs and are continuing to attract shoppers for popular priced entertainment.

The futility of a producer swamping himself with heavy production costs has been brought home to Florenz Ziegfeld, Jr., producer of the "Ziegfeld Follies," who has already placed himself upon record that he will not produce another "Follies" carrying as great an overhead as the past two of the series. The current edition has been getting a good slice of money at the New Amsterdam, but whether it would have done equally as well in other cities is a matter of conjecture. New Yorkers have shown a tendency to pay a high price for one or two attractions, but when $4 and $4.50 scales became common regardless of the production outlay the majority became skeptical and insisted upon full return for their money.

The tilting of prices has killed practically all of the upper floor business in the local theatres. Theatregoers are none too eager to pay $3 and $2.50 to view a performance from the balconies, but prefer to wait until it plays the "subway circuit" and view it from the orchestra at $1.50 or $2.

Managerial wiseacres were literally laughing up their sleeves when the announcement of the Savage plan for "The Clinging Vine" was first announced. Even since the opening some of the managers have attempted to convince Savage that he was deliberately tossing several thousand dollars windward weekly by offering the balcony at cut prices. But this did not deter him frim continuing the policy which has been a money maker and will undoubtedly keep "The Clinging Vine" in the money-making class for weeks to come.

The retrenchment in theatre prices on the part of the above mentioned producers will undoubtedly prompt many others to follow suit. It has demonstrated that there is a greater market for an entertaining musical play at a reasonable scale of prices than for the elaborate revues which are presumably conceived for the more sophisticated theatregoer.

While the musical shows have shown a tendency to bring theatre prices back to normalcy, the dramatic shows have not lowered their scale. An authoritative reader of the public pulse believes that if dramatic shows were offered at a $2 scale and musical shows offered at $2.50, the producers would get a better break than they have been getting, even at the inflated scale now in vogue.

"NOW AND THEN" GETTING MONEY

According to reports emanating from the Pacific Coast, Kolb and Dill have a real money getter in their new starring vehicle, "Now and Then," the new comedy by Aaron Hoffman. The piece has just closed a four weeks' run at the Curran Theatre, San Francisco, and did $75,000 on the run with a $2 top scale.

An eastern presentation of the piece is to be made here by Hoffman and Max Marcin, when its title will be changed to "Light Wines and Beer."

CAN'T BEAT "FATHER SHOW"

Despite the fact that a John Brown revival was opposition in Chattanooga, Tenn., and Billy Sunday was against them in Knoxville, Tenn., Gus Hill's southern company of "Bringing Up Father" played two performances in each city, turned away patrons at each performance and grossed $5,246 in four performances at a $1 top, last week.

ACTOR PRIEST MADE DEAN

NEW HAVEN, Ct., Feb. 5.—The Rev. Father Charles Carver, of this city and until four years ago actor in the Poli Stock Company at the Hyperion Theatre here, was last week appointed dean of All Saints Episcopal Church of Albany.

He became curate of Christ Church, New Haven, upon his retirement from the stage.

"TAKE A CHANCE" CLOSING

"Take a Chance," the new Phillips-Orlob musical comedy, which opened in Wilmington last week, will close in Stamford next week. The piece will be brought in for revision and several changes in cast.

"LOLA IN LOVE" FOR DRESDEN

A. P. Waxman, with two associates, purchased the production rights of "Lola in Love" from F. C. Coppicus and will present the play as the opening attraction on the New Amsterdam Roof theatre, which will be known as the Dresden theatre, on Monday, Feb. 19th.

"Lola in Love" was tried out on the road Christmas week and brought in to be rewritten. William Morris rewrote the play and staged it again with its original cast, headed by Fay Marbe. The show will open out of town next Tuesday and play several one night stands. There are only six people in the cast of the play.

The Dresden Theatre will be completed by the end of this week. It will seat 850 persons on the main floor and balcony. A $2.50 top is to be charged for the attraction.

TENT SHOW REHEARSALS

At the last meeting of the Council of the Actors' Equity Association, it was decided that a two weeks' free rehearsal period be allowed for Tent and Repertorie shows. If further rehearsals are deemed necessary by the management half salary is to be paid for the rest of the rehearsal period.

CORTLAND THEATRES SOLD

SYRACUSE, Feb. 5.—John S. Gay, shoe manufacturer of this city, and associates have acquired the Temple and Cortland theatres of that city. Plans are under way to remodel the Cortland, the oldest of the two, into a modern playhouse. James S. Burnham, former owner of the theatres, had possession of the Temple for ten years and the Cortland for three.

ARRESTED ON BIGAMY CHARGE

Howard Bruce Healy, a musician of Elmira, New York, was arrested on a charge of bigamy, as he was entering the Lyric Theatre, Hoboken, N. J., on January 27, while on the way to visit Catherine Rubega, who was playing in a vaudeville sketch entitled "Toll Bridge," and who claims to be wife number two.

Miss Rubega told the grand jury of Hudson County that she met Healy in Washington, where she was playing in a show, and after a courtship of several months married him at the home of her parents in West Hoboken. The ceremony was performed by Mayor William G. Weller.

The couple went to Elmira to live and Miss Rubega subsequently learned of Healy's first wife, with whom he had not been living for some time. Upon investigation, Miss Rubega told the authorities, she learned that Miss Verna Dickerson was married to Healy in 1917 in Lewiston, Idaho.

EDGAR SELWYN'S NEW PLAY OPENS

"Anything Might Happen," a comedy in three acts, written and staged by Edgar Selwyn, was presented by the Selwyns at the Stamford Theatre, Stamford, Conn., last night and will repeat again tonight. Roland Young and Estelle Winwood are the featured members of the cast, and others in the company are Lucia Moore, Ruth Findley, Isabel Garrison, Helen Cromwell, Montague Rutherford, Leslie Howard, Haviland Chappell, Arthur Lubin, Florence Clark, George LeSoir, Joan Treffry and others.

The Selwyns are endeavoring to find a house in New York in order to bring this show in during the week, but if they are not successful the show will be brought in at the earliest opportunity, probably early next week.

NO THEATRE FOR COURT ST.

As a result of the objections raised by residents of the neighborhood, the Board of Standards and Appeals in the Municipal Building, denied the request of Joseph Parascandola, to build a motion picture theatre at 292 Court street, Brooklyn.

More than 100 residents living in Tomkins place, appeared before the board and said that the site of the proposed theatre extended through to Tomkins place which was a restricted zone. It was argued that the building of the theatre would harm the value of the property in the vicinity.

"GABETTE" NEW MUSICAL SHOW

The Community Players, Inc., of which Joseph Byron Totten is managing director, will shortly produce a new musical comedy, "Gabette," with book by Sidney Lazarus and Frank Martin, lyrics and music by Stanley Royce. The piece will go into rehearsal the latter part of the month. Charlotta Irwin, who closed in "The Egotist" last Saturday night, will have one of the principal roles.

"SPICE OF LIFE" CLOSING

"The Spice of Life," the Al Jones-Morris Green unit will drop off the Affiliated Circuit at the end of the week, closing at the Garrick, Chicago. Several of the featured members will jump right over to the Raymond Hitchcock show, "Hitchy Koo of 1923," which opens in Kalamazoo, February 13. Among them are the Hickey Brothers and the London Tivoli girls.

WEBER SUING SHERMAN

Isaac N. Weber, better known as "Ike" Weber, burlesque man, filed suit in the Municipal Court last week against Hal Sherman, dancer, for $500. Kendler and Goldstein are attorneys for Weber.

According to the complaint filed by Weber's counsel, the action is to recover money due the burlesque producer under the terms of a contract.

"THE BLACKMAILERS" CLOSE

Wilmer and Vincent closed their initial production, "The Blackmailers" in Buffalo last Saturday night. The piece has been brought in for revision and changes in cast. It will make a fresh start at the Apollo Theatre, Atlantic City, on February 12.

MUSICAL SHOWS GET PHIL. MONEY

PHILADELPHIA, Feb. 5.—Laurette Taylor in the dramatization of Fannie Hurst's story, "Humoresque," and the return of two light musical offerings of established popularity, furnished a lively evening for the theatregoers here. To be sure, the main interest centered in Miss Taylor's première in "Humoresque," which attracted a large and fashionable audience to the Broad Street Theatre. Those who viewed her performance were unanimous in adding her delineation of Sarah Kantor, the beloved mother, to her list of previous successes. The role, which is totally different from anything previously attempted by this actress, gives her exceptional opportunity for good acting, which she measures up to with artistry and forcefulness.

The revival of "Maytime," which came to the Shubert, also attracted a capacity audience that was every whit as enthusiastic as a première assemblage. Marion Green acquitted himself exceptionally well in the former John Charles Thomas role, while Nancy Gibbs also won the approbation of the audience in the leading feminine role. The surrounding company was equally enjoyable in their respective roles. The molodies, haunting as ever, brought numerous encores, all of which would seem to indicate that "Maytime" will enjoy a popular vogue during its run here.

"Molly Darling," another musical piece which had gained considerable popularity at a previous showing here, returned to the Forrest Theatre tonight and was the recipient of a worthy welcome. Jack Donahue's fun-making proclivities was again the outstanding feature of the show, which was interpreted by practically the same cast that appeared with it at the Garrick Theatre on its previous showing here.

"Blossom Time," at the Lyric, has shattered all previous records on longevity at that house and seems to have set out to establish a new one. It has entered upon its sixteenth week, with its popularity increasing each succeeding week. In the early weeks of the run this piece had tough sledding, but after weathering the storm it came back with a vengeance and has been getting big money ever since.

George Lederer's musical show, "Peaches," has entered upon its final week at the Garrick and will be supplanted next week by a non-musical piece, "Six Cylinder Love." "Kempy" will also withdraw from the Walnut at the end of the week to make way for George Arliss in "The Green Goddess."

THIEVES GET VOSBURGH'S CLOTHES

OKLAHOMA CITY, Feb. 5.—Harold Vosburgh, appearing here last week at the Coliseum with Walker Whiteside in "The Hindu," was the victim of dressing room thieves, who cleaned him out of every bit of wearing apparel and jewelry valued at several hundred dollars. The robbery took place while Vosburgh was on the stage playing his part. Upon his return to the dressing room he found that even his street clothes, shirt, collar and tie had been made away with. Consequently he was marooned in the dressing room until clothing had been dispatched to him from his hotel. He reported the robbery to the local police. No arrest has been made as yet.

AUTO USED TO LIGHT STAGE

COLUMBUS, O., Feb. 5.—When the lights at the Lyceum Theatre here went out on Friday night of last week due to the fire at the Gay street plant, Manager Emerich drove his touring car around to the stage entrance, drove it into the wings and the show went on in the glare of the auto's headlights.

Candles were used in the orchestra pit and for the exists lights to comply with the fire laws.

LeBLANG AT PALM BEACH

Joe Le Blang, head of the "cut-rate" ticker agency, is at Palm Beach for a three-week vacation with his family. It is said no meetings for formulation of plans for the Central Ticket office will be held by the Producing Managers' Association until Le Blang returns to New York.

VAUDEVILLE

DARLING TO BOOK THE PALACE

KEITH-ORPHEUM DEAL REPORTED

B. F. Keith's Palace theatre will be booked by Eddie Darling, chief big time booker of the Keith Vaudeville Exchange, within the next few weeks instead of George A. Gottlieb of the Orpheum circuit, according to reports, and the Keith circuit is said to be preparing an announcement to this effect which will be sent out in the course of the next two weeks. The Palace building and theatre is owned by the Orpheum circuit, and is known as Keith's Palace, through an arrangement made some years ago between the Keith and Orpheum circuits to respect each other's territorial rights, and which also leased the Palace theatre to the Keith organization.

The arrangement whereby Darling is to book the house, is said to be the result of a reported deal between E. F. Albee and Martin Beck, made before the latter sailed for Europe, through which Mr. Albee secured Mr. Beck's stock in the Palace theatre. According to this, the report of Martin Beck's retirement is verified, and Gottlieb is to be elevated to an executive position with the orpheum circuit. Another factor in the shifting of the shows booked into the Palace over to Darling is that while Gottlieb has been getting all the co-operation possible from the Keith bookers, after all it is the only house in the East which he has been booking, and has thus been handicapped in cases of last minute disappointments or the need of an act to fill at the eleventh hour. Darling on the other hand, has several big time theatres under his direction and can use them as a wedge to get acts to work the Palace for less money, and can also call on more of them at the last moment.

The change in the booking of the Palace will give a great many acts an opportunity to play the house who have been unable to do so in the past. It is thought that the many repeat engagements at that house has been due to the fact that Gottlieb was handicapped as aforementioned.

"K. K. K. WEEK" FOR BROADWAY

The "K. K. K. Week," otherwise known as "Keith Komedy Karnival," will again be celebrated at B. S. Moss' Broadway during the week of Feb. 12. These weeks were started at this house and found to be sufficiently successful in drawing business to be featured in the other Moss and Keith houses. The Franklin theatre is running its first "K. K. K. Week" during the current week.

FENTON HURT BY FALL

Joseph Fenton of the Fenton Trio, while doing his blindfolded trick of turning a somersault and grabbing the Roman rings, clutched them with such force that the apparatus was loosened and fell with him to the stage. Fenton was stunned but managed to take a bow before the curtain was finally rung down. He then fainted and was attended by a physician and taken home.

BARD SUES FOR SUIT

Ben Bard, of the team of Bard and Pearl, now appearing in the "Dancing Girl" at the Winter Garden, is suing the Hotel de France, Inc., for $110 damages, due for the loss of a suit of clothes which Bard alleges to have been missed from his room at the hostelry.

ORPHEUM GETS THE ENGLEWOOD

CHICAGO, Feb. 3.—The Orpheum circuit added another Chicago theatre to their list of local houses when they signed a lease for the Englewood, a south side house located at Halstead and 63rd streets. This theatre has been playing Shubert vaudeville all season and "Spice of Life" is this, their final week's offering. The house will be entirely redecorated and will open February 11. The house will play split-weeks, changing bills Sundays and Thursdays, with six acts of vaudeville and a news reel.

This is a good move by the Orpheum powers who are in quest of good locations in Chicago so as to improve their bookings. At present they have but one two-a-day house, the Palace; the State-Lake is playing vaudeville and a feature picture, while the Majestic is also a continuous house. The Englewood will play three shows a day, matinee and two performances at night. It is understood the Orpheum people are now considering a site in the heart of the Loop where they intend erecting another theatre, besides this, they are seeking a location on the North side, so it is said. Willis Jackson, formerly manager of the Orpheum Theatre in Lincoln, Neb., will manage the Englewood. The new theatre has a seating capacity of 1,300 and will be a popular price house.

With the loss of this house, the Shuberts will have but one theatre playing vaudeville in this city, the Garrick. It is said this theatre will also cease playing vaudeville and return to its more profitable entertainment of regular Shubert productions. Report has it that "Tangerine" the Julia Sanderson show is scheduled to play at the Garrick the latter part of this month, which will end vaudeville opposition in Chicago as far as the Shuberts are concerned.

ROYAL SHOW BREAKS RECORDS

All records for receipts were broken at Keith's Royal Theatre in the Bronx last week, when a special local attraction, called "Royal Revelations," was the big feature. It was a revue put on by members of the twelve largest clubs in the borough. Al Darling, the manager of the Royal, was responsible for the idea, and lined up all the local organizations. Darling's popularity in the Bronx is second to none, and the matter of getting the clubs' co-operation was simple after he requested it.

The clubs which were represented in the show, and which gave theatre parties at the Royal on different days of the week, were the Milo Club, Bronx Catholic Club, the Century Council of the Knights of Columbus, the Bronx Council of the Knights of Columbus, the Wiona Club, the Kombini Club, the Ennin Club, the St. Francis Club, St. Jerome's Club, the Bronx Theatrical Club, St. Peter's and St. Paul's Club, and the Shriners' Association.

LOPEZ COMING BACK AGAIN

Vincent Lopez and his Hotel Pennsylvania Orchestra, who will this Sunday have completed their third consecutive week at the Palace of their third run at that house this season, will return for another run of five weeks to begin on February 26th.

This will make a total of nineteen weeks at Keith's Palace up to the month of May, establishing a record for repeat engagements during one season in any vaudeville house.

Lopez' salary for the current engagement which ends on Sunday, Feb. 11, is said to be $2,500, the amount which Paul Whiteman was reported to have received.

FRANK FAY COMPLAINS

On behalf of Frank Fay, a complaint has been filed with the National Vaudeville Artists, Inc., by the Arthur Lyons Enterprises, against the Callahan Brothers, who are now appearing with Jimmy Duffy. The complaint alleges that the Callahans are infringing on practically Fay's entire act.

ORPHEUM MEETING FRIDAY

TO ELECT OFFICERS

All rumors and reports regarding any changes which are to be made in the policies and officials of the Orpheum Circuit will be definitely settled on Friday, February 9, when the stockholders of that circuit will hold their annual meeting in the State-Lake Building offices of the circuit in Chicago. The annual election of officers will also be held at this meeting.

This meeting will be the long awaited "show-down" as to whether the Eastern or Western group of stockholders are to be the controlling faction in the organization. Marcus Heiman, supposedly of the Western group, is now said to be in charge of the circuit, Martin Beck, the president, being absent in Europe. Beck's sailing for Europe was reported as virtually placing him on the retired list as head of the circuit, but this was denied emphatically by Beck before sailing, to a CLIPPER representative, in an interview in which he stated that he would remain the president of the Orpheum Circuit.

Some talk of changes in the booking department will also be settled at the meeting on Friday. Reports last week, created an impression that George Gottlieb was to succeed Frank Vincent as general booking manager of the circuit, and that Vincent was going to retire. This, however, could not be verified.

N. V. A. BENEFIT ON MAY 13

The annual double performance for the benefit of the National Vaudeville Artists' Club, Inc., has been definitely scheduled to be held on May 13, this year, at the Hippodrome and Manhattan Opera House. These were the same theatres which were used during the past two season for the benefits, the Manhattan having been remodeled and redecorated this year.

Seventy-five headline acts will appear at both houses, doubling from each theatre. Tickets will sell at prices ranging from one to ten dollars. William J. Sullivan is arranging the bills for the performances. A special art program is being prepared under Mark A. Luescher's direction. Last year, over seventy-five thousand dollars was realized for the N. V. A. from both benefits and the program advertising.

EMMA HAIG HAS NEW ACT

Emma Haig, the dancer who has been out of vaudeville since she entered the cast of the first edition of the "Music Box Revue," and who was last seen in the cast of "Our Nell," is returning to the two-a-day with a new act. George Griffin will be her dancing partner in the new act. Ruth Russek will be seen at the piano. Richard Keane has been her dancing partner during the past two seasons. She will open in New York at the Alhambra on March 5th.

BESTRY SUES DANCER

Harry Bestry filed suit last week in the Third District Municipal Court against Natalie Farrari, dancing partner of Sascha Piatov, for the sum of $1,000.

Through his attorneys, Kendler and Goldstein, Bestry alleges that the money is due him for services rendered in managerial capacity and as per written agreement entered into December 1, 1920.

GRACE FRENCH IN REVUE

Grace French, toe dancer, has been added to the cast of "Fads and Fancies," a tabloid revue in six scenes, which will shortly open on the Poli time.

FOX HOUSES NOT OPPOSITION

Despite reports to the contrary, the Audubon, City and Crotona Theatres of the Fox Vaudeville Circuit have not been declared opposition to the Keith Circuit of theatres. A report recently was circulated that the three Fox houses were opposition to the Keith houses with the result that acts which had contracts for the Fox theatres attempted to evade them.

Jack Loeb, general manager of the Fox houses, had a conference with J. J. Murdock, of the Keith office, with this result, and the latter informed Loeb that any act which was at all doubtful of its status after playing any of these houses should get in touch with him personally and he would direct them to play the Fox houses.

Last week Lynn Thompson, who was playing the City Theatre for the first half, went to the 58th Street Theatre for the last half and is now at the Fifth Avenue Theatre. The last half of this week he will again return to the Fox Circuit by playing the Audubon. Rose and Moon, who were playing the Audubon Theatre week before last, were at the Palace Theatre last week and Oscar Lorraine moved from the Proctor's Newark Theatre to the City Theatre the last half of last week, and after two weeks of work for the Fox Circuit returns to play on the Keith Circuit. There are several other acts that have been interchanging between the two circuits during the past month.

VAUDEVILLE AT TIVOLI

CHICAGO, Feb. 3.—A new theatre was added to the list of western houses this week when the Tivoli Theatre, Michigan City, Indiana, opened with a vaudeville policy. The house will be booked by the Chicago Keith office. Universal Scenic Artist Studios, Inc. installed all the scenery and rigging on the stage of the new theatre. They also put in one of the most elaborate moving picture settings to be seen in this part of the country and furnished also the draperies throughout the auditorium, lobby and the velour front curtain and valance. The ensemble of the scenery decorations and draperies is as exquisite as can be seen in any of the latest million dollar houses is the Loop in Chicago. Mr. A. Wallerstein, president of the Michigan City Theatre Corp. will personally conduct the management of the new theatre.

RODGERS UNIT ON AMALGAMATED

Harry Rodgers' unit show, "Husbands Three," completed a tour of the Poli Circuit last week and opened last Monday on the Amalgamated Circuit, Philadelphia, where it will play the entire route of that circuit. The act is a tabloid musical comedy which runs an hour. It has eleven principals and twelve choristers. Among the principals are Bobby Barker, the Dixie Quartette, Jack and Lucille Hughes, Harry Walters, Roy and Billy Peck and Zida Barker.

Rodgers is also revamping several of his vaudeville acts for an early showing on the United time. His "Indian Reveries" act is scheduled to open in New Brunswick, N. J., next week, and "The Revue La Petite" opens in Boston the following week.

MOSS TAKING OVER CONCESSIONS

The Greater New York Theatres Corp., controlling the Keith-Moss houses, will take over the operation of the candy stands in the various B. S. Moss theatres where they are now situated, beginning February 14th. They have been operated during the past by the Auto-Sales Corporation, whose contract expires next week. The houses affected are the Broadway, Coliseum, Regent, Jefferson, Franklin, Hamilton, and Rivera.

Moss will install new showcases when he takes over the concessions. The merchandise sold will be only that of the Schraft candy house.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

One of the important bills presented here in some time. Not only does it mark the debut in vaudeville of Julia Arthur in a scene from "Hamlet," but nine strong acts, every one a hit, in addition to the "Keith contribution to the Shakespearean revival."

The Four Readings opened a remarkable first half, with their sensational handbalancing and gymnastic feats, done skillfully and fast, closing with their thriller stunt of one man receiving another through the air when coming off the slide, etc.

The "master banjoist," Joe Roberts, armed with a good banjo, held the patrons in strict attention for about fifteen minutes while he demonstrated his ability in picking the strings. Anyone able to do this is surely worth all of the rounds of applause received at the close of his offering.

Comedy acts that run over half an hour could hardly be presented in a more pleasing style than C. B. Maddock's "Fifty Miles from Broadway," a rube novelty combining singing, dancing and some music as well as comedy. Heading the cast eleven are Harry B. Watson and Reg. B. Merville, who were seen until recently in the "Rubeville" act. These two carry most of the comedy, with Olga Woods and Dan McNeil as the juvenile and ingenue. From the novelty "mystic" slates consisting of white strips being drawn across and through a back drop early in the act, to the whole outfit slamming the bass drums of various sizes, for the finale, not a moment is passed but that the offering entertains with something worth while. The sister team were unusually cute dancers and the rest of the company did all that was expected of them.

Georges Dufranne, French tenor, with Carl Stezell at the piano, sang several operatic excerpts and high class ballads in a melodious lyric tenor voice full of music, although not so robust at times. Being French, the singer's English ballads were not attended with clear diction. Nevertheless, his style, poise and voice on the whole are a combination well suited to vaudeville and certainly desirable.

Another comedy offering came in the persons of Douglass Leavitt and Ruth Mary Lockwood, assisted by Brother Ray, in "Ourselves," a vehicle that carries many laughs. The first part of the act is taken up with an illustration of "before and after marriage," and the latter part had several bits of original comedy. The homely woman in the act helped to gather some mirth also.

The first half was closed by Julia Arthur, tragedienne, who enacted the Queen's Closet scene from "Hamlet," with herself in the role of "the melancholy Dane." Miss Arthur's portrayal was up to the standard expected of a star of the legitimate stage of her calibre, and she scored accordingly, for no end of bows, and a pretty curtain speech in which she told how frightened she was at the daring undertaking and how it came about that she did "Hamlet" in vaudeville, answering a call from E. F. Albee. For detailed review, see under "New Acts" on another page.

Opening the second half, Vincent Lopez and His Pennsylvania Hotel Orchestra in the third week of his present engagement, presented new songs and effects. Stopping the show is an old story with this outfit. Included in the new presentation was "Toot Toot Tootsie, Goodbye," with a clever scene in the background.

Yvette Rugel, prima donna, with Leo Feiner at the piano, in addition to her special material sang "Swanee River" in a minor key and "Love, Send a Little Gift of Roses," scoring a hit as usual.

George Moran and Charlie Mark, in blackface, as levee type of lazy colored gentlemen, were a series of wows, handing out hearty laughs promiscuously.

John Guiran and La Petite Marguerite, with Billy Griffith at the piano, closed the show in a dance revue capable of holding most any spot on any bill. M. H. S.

COLONIAL

Monday's matinee attendance was the biggest yet. If there were any vacant seats in the orchestra or the first balcony, they weren't any too easily found. The bill was also a very good one, one weak spot being the second act. Miller and Bradford. Charles Withers is topping the bill with "For Pity's Sake," Aileen Stanley being the next feature. Rome and Dunn, the original Memphis Five and a girl named Dorothea Dawn have been combined into one big act by Billy Grady, which closed the first half here, leaving a wallop which carried into the second half of the show and kept the audience warmed up.

Rialto and Lamont have a good opening turn with their comedy juggling and ladder-walking, and get the audience with them in the early stages of the offering. One bit of stalling with the orchestra almost let it down again and could be cut to the advantage of the act.

Miller and Bradford are likable in themselves, as far as appearance and youth goes, but their act, and the ability they displayed in it, went to make up one of the poorest turns seen here in a long time. They may be able to do something really effective, but "Typical Topical Tunes" is too weak from start to finish. Miss Bradford should either omit her solo dance entirely, or learn at least to kick better than she does.

The Yip Yip Yaphankers delivered the first real punch with their "Day at Camp," which is full of laughs, thanks to the work of Frank Melino. The tumbling and acrobatic work rivals any Arab troupe's efforts, and by way of more variety, a quartette does fairly good harmony, but needs later numbers.

The laugh hit of the show, for legitimate comedy, was scored by Holmes and La Vere, who have one of the best man and woman comedy offerings to be seen. The opening bit, where both appear in what is supposed to be a stage box, is replete with clever lines, and the part of the act staged in two is great, particularly the piano bit with the orchestra. The entire offering is too good to use the "sock in the snoot" line for a laugh.

The combined offerings of Rome and Dunn, the Memphis Five and Dorothea Dawn ran for more than a half hour when we saw it last week at another house, and now has been effectively cut to about twenty-two minutes, not including an encore which the audience compelled them to take, although they closed the first half. The band is great, and the cornetist a marvel. They are evidently known to this audience, for they received a great reception, especially before rendering "Sister Kate." Rome and Dunn have good voices and Miss Dawn does "blues" very effectively.

Jim McWilliams drew plenty of laughs in opening the second half, but it seemed to us that he worked a bit too fast and would have secured better results with a little more attention to his lines.

Charles Withers and Company offered "For Pity's Sake," which has a new scene for the finish. The act is familiar to most audiences, and seemed to be to this one, but one can't help but laugh at the various bits of business done by Withers.

It wasn't any too easy a spot for any one to follow, but Aileen Stanley held it with ease. She offered a routine of published numbers, capably assisted by a pianist, and delivered all in that soft-drawling swingy style that only Aileen Stanley can use effectively. Her personality and appearance alone are sufficient to make any audience like her, and with her phonograph reputation and her ability to live up to what people expect, she can't miss.

Barbette closed the show, doing a great female impersonation and some sensational aerial work. G. J. H.

CENTRAL

Six acts of vaudeville and a reduced musical comedy comprise the show "Oh, What a Girl," at the Central this week. The show is stronger than the vaudeville, but of that more later.

The Manhattan Trio start the ball rolling with several songs done in close harmony that get over well and finish with a song, not so close, to which the Wilson Sisters dance. The girls are neat dancers, neat but not gaudy. The boys harmonize well and look O. K. It makes a fine opening act.

By the time Jack Horton and Mlle. La Triska came on the house had begun to fill up a little. The feature of this act is the fixed stare and immobile countenance of the young lady. A bit at the finish, in which she gives some of the men in the house a thrill by putting her face right into theirs, sitting in their laps or embracing them is good for several laughs. She should not talk, as this spoils the illusion. The act is a little too long drawn out and, furthermore, should have the opening position.

Buddy Doyle, doing a black-fact act, is one of the "uh" type of singers—"You-uh know-uh what-uh I-uh mean-uh." He desn't go so well until he starts doing his imitations, but on these he cleans up. He takes off Cantor, Leonard and Jolson, putting the required number of "Mammys" to the square inch in the latter and getting his knees all dusty in true Jolson style. He has a peculiar voice which he gets the most out of.

Marie Stoddard, burlesquing various types of singers, tickled the risibilities and did well. Her vocal caricatures are fairly apt and take well with the audience. She works as if she were thoroughly at home and to this sang-froid is due much of her success. Her "Sally" finish is pleasing.

The Klein Brothers present a few minutes of clowning, using as many objectionable gags as they thought they could get away with and employing some effective hokum. The Jewish monologue is entirely unnecessary, the Central not being in the Bronx. Outside of this the Kleins got lots of laughs and deserved them. Although much of their material is true and tried they put it over fine. Al Klein is a good clown and works hard for his laughs.

Moran and Wiser closed the first half with their hat throwing act. The stuff of throwing the hats into the audience went over great and the act, after opening slow, finished with a bang.

The "Oh, What a Girl" part of the entertainment was pleasant. Allan Glen, as Jack Rushton dependent on his uncle for his inheritance, sings well but knows less than nothing about acting. His work towards the end drew several laughs, especially when he tried to dance, but he was game and earned a hand at the finish. Klein does a lot of ad lib clowning in this portion and tries so hard for his laughs that he sometimes gets in the way. "Puch, Puch," means absolutely nothing and is not at all funny, that is probably why so many comedians say it. William Moran, as the hypocritical uncle, does well and Eugene Redding is in character as the composer. Irma Bertrand sings well and Hermosa Jose makes a fine soubrette. Marie Stoddard does some fine character work, especially in the "drunk" bit. Jeanne Steele, singing "Ohio," is one of the most charming little ingenues we have set eyes on this season. Graceful, pretty, with a strong pleasing voice and a knowledge of how to put it over she certainly is a winner and should go far in musical comedy. The rest of the cast is adequate but has little chance to shine, outside of Buddy Doyle, who sings "Buddy" with so much pathos that the ushers have to use the mop when he's through. C. C.

RIVERSIDE

Rafayette's Dogs opened the bill with a lively canine novelty called "Going to the Bow Wows," in which the dogs were put through a routine of balancing, acrobatics and some good comedy pantomime.

Margarete Hessler, youthful violiniste, proved a worthy representative of the concert platform, contributing two numbers which contrasted each other and which put her over for a pleasing hit.

Toto, the clown, delighted kiddies and adults alike with a routine of comedy pantomime that embraced everything under the sun that could be utilized in an offering of this kind. After clowning all over the lot, he introduced a life-sized marionette feature that had a strong comedy value as well as being a novelty.

Mr. and Mrs. Jimmy Barry were the usual comedy treat in their newest vaudeville conceit, "Scandals at Hensfoot Corners." Barry's delineation of the wisecracking rube kept them happy, and when he burst forth in his travesty on old-time ballads, a song called 'Without a Wedding Ring," the mob literally rolled in their seats with laughter.

Venita Gould, imitatrix, closed the first half with a series of splendid characterizations of popular stage favorites. Among those included in her list were George M. Cohan, Ted Lewis, Francine Larrimore, Gallagher and Shean, Grace La Rue, Al Jolson, Gilda Gray and Lenora Ulric. In the impression of the latter Miss Gould sounded her strongest note. Garbed in a replica of the costume worn by Miss Ulric in "Kiki," Miss Gould enacted one of the scenes from the play that brought her many rounds of applause. If Joe Cook had not already conceived the idea of billing himself as "The One Man Vaudeville Show," one might be tempted to utilize it as a denition of Miss Gould's offering.

Harriet Rampel and Company sounded the dramatic note of the bill in a tabloid drama of circus life, "The Heart of a Clown." The action is laid in the clown's tent. He has grown embittered through his wife having deserted him for another and belittling his profession by calling him "a white-faced fool." Revenge has been consuming his better self. He must have it at any cost. In this frenzy he has taken his little son out of a good home and trained him in the ways of a circus clown, the main object being to break the mother's heart. They are playing his wife's home town and he has invited her to meet him after the show. Rita, a captivating aerial artist, and the little son, Billy, are the only ones whose eyes can see the real heart of the clown reposing behind the veneer of hatred. Rita prevails upon him to forget his revenge. She even threatens to break with him, but he is obstinate. At the climax when he is all set to mock the wife that betrayed him, his plans are upset by the presence of a sweet old lady, the mother-in-law he never met, who tells him his wife has passed into the great beyond. The futility of revenge if brought home to him and he sends the little grandson home with her while he makes ready to make the next stand. Miss Rempel did some remarkably good acting in a dual role. The piquancy she brought to the interpretation of the young aerial artist was decidedly contrasted in her portrayal of the elderly woman, which gave her the greatest opportunity for some strong emotional acting.

Demarest and Collette were pleasing as ever in their conglomeration of nifty nonsense and instrumental numbers. Demarest is a born clown and kept the audience happy every minute he occupied the stage.

Gus Edwards and his proteges provided a pleasant musical comedy feature in the annual Gus Edwards Revue, which enlists the services of Alice Furness, Chester Fredericks and a bevy of chorus beauties, who combine everything that is anything in the form of sparkling, snappy entertainment. E. J. B.

VAUDEVILLE

EIGHTY-FIRST STREET

Five standard acts, a neighborhood fashion promenade and Marshall Neilan's gripping photo-drama, "The Stranger's Banquet," combine to make the current bill at this house a rattling good show. Comedy runs rampant throughout the vaudeville section, the fashion show dazzles both masculine and feminine eye, while the photplay blends comedy and pathos with an essence of thrills.

"The Fashion Promenade" was arranged as an additional feature of the bill by Manager Edward B. Lewis. Gowns of all descriptions, loaned by local merchants, are paraded by adoring living models whose beauty rivals that of the many gowns and negligees displayed by them.

Allman and Harvey captured comedy honors of the bill in their novel offering, "The Lure of the Yukon." The comedy motif revolves around a prospector, who has inveigled a little Southern darkey to accompany him north on a gold hunt. The Alaskan breezes are too decided a contrast for the son of the sunny South. With nothing to protect him from the chill air but a motheaten Palm Beach suit, they decide to return to the more balmy regions of southland. But before the climax is reached the pair have engaged in some rip roaring comedy that wowed the audience and the little chap working blackface put over several comedy numbers that had them roaring. The straight man, a basso of more than ordinary ability, was equally successful with an improvised version of "Coal Black Mammy."

Running them a close second was Jane Connelly and Her Associate Players in their familiar comedy gem, "Extravagant Wives." The plot concerns a young wife, played by Miss Connelly, who when being brought to task by her husband for her extravagant habits, continually threatens suicide. Her argument drives the distracted husband to the club. With everything favorable for her to carry out her suicide plans she decides not to. However, she has already left a farewell note. The curtain is lowered to denote the passing of night into morning. She receives a telegram that the husband had committed suicide. She is frantic. The note is a hoax and the husband returns to find the note. He, too, carries on, bewailing her death. She takes advantage of this and "plays dead" until her husband offers everything in the world to bring her back to life again. She readily comes back to life to make him live up to his promises. Miss Connelly is supported by three others and all concerned worked in harmony to get the playlet over for the hit it scored.

William Young and Charles Wheeler, "bachelors of music," offered a delightful repertoire of instrumental numbers, utilizing piano and violin to advantage. They feature classical selections, but manage to incorporate a few popular melodies in their repertoire to provide added diversity.

Kate Elinore and Sam Williams were as mirth-provoking as ever in their comedy skit, "Wanted—A Cook." Whatever semblance of plot the skit boasts is hinged upon a mistaken identity idea. Williams mistakes Kate as an applicant for position as cook, while she suspects him to be her next candidate for matrimony. The offering is punctuated with some clever wit and pleasing songs that are nicely handled and are put over with a finish that brings top value.

"The Rose Revue," a delightful song and dance production act enlisting the services of three girls and a man, opened the bill, while "The 81st Street Theatre Fashion Promenade" closed the show. E. J. B.

GRANVILLE REVIVING "STAR BOUT"

Taylor Granville, who produced "The Guiding Star" for Laura Pierpont, is planning to revive his tabloid melodrama, "The Star Bout" for a showing in the big time houses. Last week he was in negotiation with Joe Lynch, the former bantam champion, to sign articles to essay the leading role in the forthcoming revival.

BROADWAY

The show at the Broadway Monday morning got better as it went along, although most of this was due to the early hours. There was a good bill all the way through with the honors going to Ernie Golden and his band, Lane and Harper and Maurice Diamond and Company.

The McBans opened the show with a club juggling and hat throwing act the comedian getting many laughs and the work in general being clever. The barn scene manages to be funny with the hoke animals.

Walton and Brant, following, found the going rough as their act opens too slow for the early morning customers and they have to work hard at the finish and get them off their hands. The baseball finish, as usual, put the final across in great style. The act is a pleasing one and should go better further down on the bill.

Marie Cavanaugh, assisted by two boys, goes through a pretty dance cycle that met with the approval of the folks out front. The man at the piano introduces most of the dances with a few spoken words and also does an excellent piano solo, using his own arrangement, of "Say It With Music." The other man in the act seems excess until he does his solo number, which is an acrobatic dance with some great cartwheels and bells. Miss Cavanaugh is a delightful dancer of charm and grace, and the vehicle, taken all in all, is a fine act.

Lane and Harper have an act that took the popular fancy and won for them a great hand. The young lady, pretty and well-formed, delivers the opening song and is interrupted at the finish by the man. The usual cross-fire patter about a kiss ensues, but is put over in a snappy and comical way. The finish is the big laugh getter with the baseball game, the second baseball bit on the bill. This consists in each taking a turn at bat, the ball being questions, and the bit scored a cleanup. "Tootsie" at the finish went well.

Ernest Golden and his orchestra, making their initial appearance at this house, scored the applause hit of the bill. The opening was "The Parade of the Wooden Soldiers," following which they rendered a medley of popular songs, the feature of which was the accordeon playing and the slap tongue work on the bass clarinet done by one of the saxophones. This is pleasing and goes over big. The violin, in an excellent voice, sings "Love Sends a Gift of Roses." This goes great although the singer is still a bit shy on showmanship. "The Thief," after a short announcement by the violinist, introduces by signs several famous melodies and shows how they were adopted, bodily, by song-writers and made into popular tunes. This will go fine after it is speeded up a little. For an encore the band rendered "Tootsie," using a novel effect in which the brass imitate a steam engine going out of the station. This scored heavily. The second encore was "Burning Sands," with the two soprano saxophones getting their share of the honors. The act is well constructed, the boys all young and pleasant looking, and the arrangements very good.

Newell and Most with their polite comedy, the third man and woman two-act working in one on the bill, went over well and pleased the house. The comedy style is neat and the music bits are funny. The vocal finish is surprisingly good and makes one wonder why this pair don't do more work of a similar nature, as they could surely get away with it.

Maurice Diamond and Company closed the bill with their splendid song and dance revue. Diamond, a performer of no mean ability has surrounded himself with three pretty and exceptionally talented girls. The "Sally" opening is well constructed and the Rag Doll Dance, the song, and the toe dance are all great, the Rag Doll especially. Diamond's impersonation of Leon Errol is a wow, and his dance is in the came class. C. C.

PALACE

(Chicago)

Although the thermometer hovered around the zero mark, Sunday afternoon, a capacity audience greeted another splendid bill, headlined by Karyl Norman, who ran away with the show.

The Four American Aces, a marvelous casting quartet, gave the show a great start, some of their work being nothing short of sensational. The honors went to one man in particular, whose stunt brought an extra round of applause.

In the second spot the Dixie Four, a colored singing act, trotted out their syncopated numbers and their strutting steps, which made them a hit of no small proportions.

Grace Huff offered her one-act comedy entitled "The Trimmer," with herself in the role of the manicurist, assisted by Clarence Bellair, Enid Gray and George Connor. Miss Huff did splendid with her part and with the aid of the rest of her comedy gathered many laughs.

Benny Davis, songwriter, who is breaking in his act, entertained with songs, old and new, with the assistance of a girl plant in the audience. Harry Akst was called from his seat to play the music of the song which he wrote and scored with the act, which was big.

The Rath Brothers, as usual, startled the patrons with their feats of strength, done in their easy-going and accomplished style.

Karyl Norman, always a favorite here, offered several new songs and a marvelous wardrobe of new gowns, tying up the show easily. Norman was never better than he was this afternoon and his efforts were highly appreciated.

Mon. Adolphus has a pleasing offering called "Bohemian Life," on the revue style of entertainment, all of the various bits being done nicely. The cast is adequate, including Grace Eastman, who is a clever little dancer; Eunice Prosser rendered several violin selections, and Anne Velde contributed some comedy, while M. Adolphus himself worked hard.

Jack Norworth has some good songs and very funny stories. Coupled with personality and Dorothy Adelphi, a capable pianiste, the act was one of the high lights of the bill.

"The Storm," Langdon MacCormack's condensed version of the play of that name, closed the show and served as an unusually strong closing feature. R. E. R.

MAJESTIC

(Chicago)

The Majestic show for the first half of the week is a fine bit of entertainment throughout.

Selbini and Grovini opened with a combination of several styles of novelty offerings which developed into a splendid offering.

Gehan and Garrison scored with some well rendered songs in which the man's excellent voice was heard to fine advantage and the girl's comedy talents show brilliantly.

Eva Fay, who is playing a return engagement at this theatre, awakened the same interest that she aroused on her first appearance and her work created much discussion.

Newport, Stirk and Sue Parker registered big with a combination of singing, dancing, and hokum.

Valentine Vox, working in a special set, entertained with a ventriloquial effort artistically presented.

Joseph Herbert and Company, in "The Honeymoon Ship," have a special musical comedy skit which proved a hit of big proportions.

Sidney Lansfield offered a nut comedy and pianologue entertainment of a rather spicy nature and won decided favor.

The Kressmore Four closed the bill with a roller skating display in which the work of Rose Kress stood out strongly. R. E. R.

GARRICK

(Chicago)

The Four Marx Brothers in the "Twentieth Century Revue" grace the boards of the Garrick this week. This Shubert Unit is unusual in that in contrast to the general run of the units the last or revue half is better than the first part.

The show opened with the usual few minutes of merriment, which means little for the most part. Marie Rossi followed and sang several songs in a fairly pleasing voice. She was followed in turn by a team, one of whom was singing and the other assisting at the piano. These men took the place of Krantz and White, who for some reason did not appear.

The team in question proved a very poor substitute comparatively speaking. Olga and Mishka Company were next and the first on the bill to present any worthy entertainment. All of their dances were of the slow interpretive order and made the act seem slow also. Instead of so much classical dancing some variety in the line of faster steps should be injected.

The first half was closed by the Marx Brothers in their act which they have been doing in vaudeville previous to their unit engagement. This proved to be the only comedy of the first half.

The second half of the show consisted of the hotel stuff that the Marx Brothers formerly used, with enough addition to draw it out for the rest of the afternoon. Julius and Arthur Marx carry the bulk of the comedy with good effect. The piano bit by Leo and the harp bit by Arthur register well as usual.

In Edward Metcalfe they have a splendid foil for their comedy, who does everything well. Meta Stamford proves a rather fascinating ingenue. The unit part of this show saved the whole affair without a doubt.

ACROBAT FILES INSANITY PLEA

Harold Van Alstine, twenty-four, an acrobat, entered a plea of insanity last week when arraigned before Judge McIntyre on an indictment charging first degree murder. Van Alstine shot and killed Marian MacLaren, a vaudeville performer, in a restaurant at No. 461 Eighth avenue, January 12. He was remanded to the Tombs for observation.

DOCKSTADER IMPROVING

Lew Dockstader is showing steady improvement at the Middlesex County Hospital, New Jersey, where he was removed after slipping on the ice last week, sustaining an injury to his back.

Although not yet able to sit up, physicians believe that a few more days of rest will result in the actor's return to the stage.

DANCING HAGANS INJURED

CHICAGO, Feb 5.—The Dancing Hagans, who appeared last week at the Orpheum Theatre, Cary, Ind., were badly injured by falling from the stage into the orchestra pit. Mr. Hagan was swinging Miss Hagan by her feet when he fell. Both plunged over onto the heads of the musicians and were badly injured.

HOWARD AND SADLER SPLIT

Howard and Sadler, the sister team, have dissolved their vaudeville partnership, after working together for more than six years. Both girls will be seen in new acts with new partners.

"THE WAGER" NEW ACT

Norman Hart and Lulu Luckey will be featured in vaudeville in A. Ellwood Engelhart's comedy playlet, "The Wager," which is destined for Keith vaudeville. There will be three others in the act.

VAUDEVILLE

REGENT

(Last Half)

Business was not as good at the Regent Thursday matinee as it has been for some weeks past but when the excellence of the bill gets noised about the neighborhood receipts are bound to pick up.

Valdo, Meers and Valdo opened with a few novelties in the way of wire walking, the feature of the act being the mechanical contrivances used by the tall man who does the clowning. The offering was well received.

Golden and Lewis presented an act that was novel. Two boys who open with a double song and then rely on the saxophone and clarinet playing of Golden to put the act over. Lewis works hard but is deficient vocally. The musical work is good. The entertainment value of the act is fair and it is nicely dressed.

Allman and Howard, with a slightly changed routine also found themselves in a strange country with their best gags falling flat. They have cut out their Oriental number, formerly one of the "show" pieces of the act and have interpolated a song to take its place.

Miller and Bradford worked hard but found the going rough. They have a high-class act relying on subtlety which must be understood to be appreciated. Write your own ticket on their chances at this house. Miller has a fine voice which he uses to advantage and Miss Bradford dances well. The act is elaborately set and a good vehicle, none the worse for the length of time they have been using it.

Ben Welch, assisted by Frank P. Murphy held the stage with good effect for over twenty-five minutes. It is Welch's formula to give them a long show for the opener and he used every gag in his repertoire to fill out the time. At times he had Murphy fishing for his lines but this was not discernable to the audience. For Murphy it must be said that a large portion of the success of the act depends upon his fine character work as the Irish cop. Welch minimizes his blindnuess so that one not familiar with the turn hardly knows he is afflicted. As far as his material is concerned, it is all tried and true and has been successful for years. Besides this he was on home ground and could talk Yiddish all day long to this crowd and be positive that he would be understood. This reviewer needs a interpreter for, that. However as Welch represents an East Side character it is in keeping with his part and not as objectionable as it might be.

The Yung Wong brothers closed the bill with a fine exhibition of fire-eating and gymnastic work. A youngster who does not look to be more than eight years old provides most of the entertainment and is an excellent contortionist, the act really being built around him. C. C.

COLISEUM

(Last Half)

A poorer show on the whole than this house has been accustomed to getting. Most of the acts were of small time calibre and even though this theatre does operate under a split week policy, it has been playing acts which ordinarily do credit to a big time bill. Not that the acts weren't entertaining. They were,—but not as much as the previous shows have been.

Foris and West made a good opener with their strong man offering. The novelty of the gymnastic work offered by the two seems to lie in the cigar which the understander keeps in his mouth at all times, and despite the many times it seems that the top-mounter will be burned by it, he never comes in contact with it.

Follis and Le Roy appeared in a routine of songs and dances, before a drop of their own hung in one. Their work was just fair, practically in keeping with the average man and woman combination seen in the dance spot on a small time bill.

Most of the comedy for the show was furnished by Frank and Teddy Sabini. Frank's "wop" comedy found it easy to get laughs, although the act has been seen here before. Teddy Sabini did a "blues" to good results, and the instrumental work rounded out the rest of the offering.

Fritzi Scheff and "Kiss Me Again" were also present. There have been times in the past, a great many of them, when we've heard Miss Scheff in much better voice.

Kellam and O'Dare had things their own way, having little or no competition from the rest of the performers with their line of comedy. Kellam's song with gestures is really very funny. The woman makes a great straight and sings well.

Cy Compton and Company brought back the old days of "Buffalo Bill" with a Wild Western act in which they gave some very good exhibitions of roping, and horsemanship.

G. J. H.

PROCTOR'S FIFTH AVE.

(Last Half)

Nine acts, combining everything that makes for rattling good entertainment and ranging from single acts to those carrying productions, comprised the new bill which ushered in the last half at this house last Thursday afternoon. A super-sophisticated audience sat in judgment as to the entertaining quality of each turn and few, if any, failed to win a verdict of approval.

"Pot Pourri," a novelty that lives up to its name opened the show to a good start and entertained the mob with a line of divertissement which crowded dancing, magic, instrumental numbers and a birdland fantasy into the breif running time of fifteen minutes. By offering merely a suggestion of each and featuring the performing birds the "opener" proved a decided novelty and set the house in good humor for the succeeding entertainers.

Sargent and Marvin, a couple of likeable chaps, followed with their musical nonsense and succeeded in keeping the audience in a happy mood with a potporri of instrumental numbers that were exceedingly well executed. They drew melody from handsaws, clowned a bit and effected a degree of finish to everything they attempted.

Rolland and Ray, a mixed team, lifted up the comedy vein of the performance with a delightful duologue, "By Appointment." It is New Year's Eve and the chap has invited a "swell broad" to see the New Year in at the festive board of the Automat. Of course, the lady is "peeved," but when the chap decides to quit stalling and lay his cards on the table, by telling her he's broke, she forgives him and pilots him to her domicile in the Bronx for real feed. Before this climax the couple indulge in a gay repartee that is deliciously humorous.

The inevitable band spot is awarded this week to Dave Harris and His Syncopators. The boys have been playing for the records and are débuting in vaudeville. Harris, besides playing several instruments in the nine piece band, sings several numbers. In selecting repertoire he has given all publishers an even break and his act is a good plug for their numbers. At the completion of the act he encored with two of his own numbers, "Down Home Blues" and "The Hayseed." In the latter number the boys affect rube costumes and there is a suggestion of comedy throughout the proceedings that greatly enhances their rendition of this orchestration.

The rural melodies of the previous act may have been coincidental, nevertheless, it was a great "set up" for the offering of Mr. and Mrs. Jimmy Barry. Jimmy's rural types have been comedy wows of many a two-a-day bill and more recently the outstanding feature of the Broadway musical comedy, "Our Nell." His present offering "Scandal at Hensfoot Corners" includes much of the same chatter he had incorporated into the musical production. Barry essays the wise-cracking "hick," one of whom is to be found in any hamlet. His penchant for town gossip makes him exceptionally popular with the fair sex, but when he attempts to marry the former town belle, who has just planted her third husband, he realizes that "as a Romeo, he's an onion," as Richard Carle used to put it. The act is a great sketch of small time life. Barry's delineation of the "town sport" is a gem of characterization. Mrs. Barry handles the rôle of a merry widow with much vivacity. One of the high lights of the piece is a satire on an old-fashioned song which Barry puts over for a wow.

Grette Ardine, assisted by Tyrell and Mack, combined forces in a snappy production act, "The French Model," which featured every form of dancing imaginable. Miss Ardine scored in a solo and did remarkably well later in an apache dance with one of the boys. The boys, too, acquitted themselves creditably both in solo dances and in the doubles.

Al Wohlman pleased with his songs and nifty nonsense, while Rolly and Laird provoked additional laughs in their new skit "At Palm Beach."

The Three Hendersons, two men and a girl, closed the show, in a clever routine of acrobatic stunts. E. J. B.

VALENTINO-KEITH DEAL OFF

The negotiations between Rodolph Valentino, the motion picture star, and the Keith vaudeville circuit, for the former's appearance in vaudeville, have been called off, owing to the fact that an agreement could not be reached on the salary to be paid Valentino. The screen star asked for $7,000, through Harry Weber, and was offered a sum under $5,000. While there was no question as to whether Valentino was worth the amount, or not, it was thought that business is too good in theatres at present to warrant such an expenditure in order to draw patrons.

HAMILTON

(Last Half)

For solid entertainment value, and a fast, smooth-running show, the bill for the last half of the week couldn't be matched. The only fault one might be inclined to pick on was the fact that it ran rather late, but with the type of acts and the motion picture they had here, that was more of an asset than a liability. "The Flirt" was the feature, and proved to be one of the best pictures of the season, even though it did run ninety minutes.

In keeping with the quality of the show, and what gave it a better start than anything else, was the overture played by William R. McElwain and his Hamilton orchestra. It consisted of a special arrangement of "My Buddy," and would have done credit to Whiteman for novelty and effectiveness. The best part of this chap McElwain is the way in which he does his work. No tricks, no bows, just conscientious directing, with his heart in his work, and a million dollar smile. It's no wonder that the acrobatic acts work as heartily as they do here.

The Rios made a great opener with their aerial acrobatics, containing some very unusual stunts. To make the act more effective, the woman is one of the very few acrobats we've heard sing who had a good voice.

Hallen and Day held the deuce spot fairly well. At present their strongest assets are their personalities and the girl's singing. They are capable of handling much better talk material than the major portion of their present act consists of and should get it.

Mrs. Gene Hughes and company appeared in one of the most appealing comedy sketches seen in a long time called "Youth," in which she was supported by three women and a man. Edgar Allan Woolf is responsible for the playlet, which is the type which will go well in any theatre, big or small time. Mrs. Hughes is excellent in it, and the supporting cast couldn't be better, especially Alice Davenport, Hazel Stone and Vera Merrill.

Yvette Rugel could have remained in view for the entire afternoon, singing continually and the audience would never have tired of her. Her opening number about "The Old Songs Are the New Songs," is very good, and the rest of the numbers in her repertoire are well-selected. A new number, announced by Miss Rugel as a successor to "Silver Threads Among The Gold," called "You Will Always Be the Same To Me," went nicely. The "Cecilia" story, which gives her an opportunity to sing "Little Grey Home In the West" in three different ways, made a great finish and brought her back for an encore.

Joe Laurie, Jr., quietly talked his way to a solid hit. The "sister" is perfect, every little action she does being natural. Laurie's monologue went along at the rate of a laugh a line.

The Original Memphis Five, with Rome and Dunn and an unbilled woman, all combined in one act closed the show. The act runs much too long and the last twelve minutes of it could be used for encores, for there was about a half hour of time to it in addition. The quintette is great, and the cornetist particularly one of the best. Rome and Dunn sing well, and the woman handles several numbers in "coon-shouter" style effectively. G. J. H.

STATE

(Last Half)

Dolly Conolly and Percy Wenrich are headlining the bill for the week, being held over from the first half. A repertoire of Mr. Wenrich's newest compositions are sung by Miss Conolly, all of them unusually tuneful. Few singers in vaudeville have the poise, and easy style of singing affected by Miss Conolly whose voice fills the spacious auditorium with little effort on her part. As a piano solo Wenrich played one of his new ones entitled "All Muddled Up" and toward the close of the act a violinist joined in. At the finish Miss Conolly further augmented the musical part of the offering by strumming on the ukulele. The act moved along smoothly and registered easily. Mr. Wenrich is to be commended for breaking away from the usual song-writer stunt of playing bits of former hits. Writers with less to their credit than Wenrich depend to a considerable extent on that sort of stuff.

The Hori Trio, Japanese novelty act opened the show with clever exhibitions of acrobatic, risley work and juggling. Unusual for such acts, they gathered a few laughs by some comedy juggling with the barrel, making alleged faulty catches, etc. The drop depicting a native scene is picturesque and very effective.

In the second spot the Melroy Sisters started a little weak due to their opening song, a necessary evil, and finished powerful after trotting out some splendid hard shoe buck and wing steps. Their white costumes are very attractive and are worn when offering the pièce de resistance of the act, the buck and wing dancing. Previous to that they did some special songs in versatile style.

The Caledonian Four, in kilts sang several selections, including two or three published numbers and some classical selections. Their voices are good and they filled in intervals between songs with some comedy.

Brooks and Grayce, proved to be a clever team with an entertaining type of comedy that went over very well, the girl doing most of the comedy, working as a juvenile-comedienne, while the man played straight. In addition to the comedy one or two songs were done, some dancing by both. An acrobatic dance done as a single by the man took especially good. The closing bit of nonsense was a wow and was worked up nicely by the girl.

Following the Conolly-Wenrich act, the Mabel Blondell Revue, closed the vaudeville part of the show. Miss Blondell, has surrounder herself with excellent entertainers in the form of a good soprano, tenor, and a male team of nifty dancers, all of whom sell their stuff in good style. Miss Blondell herself, while a trifle hoarse did several singing specialties, one of the strongest bits being her impersonation of 'Frisco, and the one imitated would have found it hard to go over any better than she did. The offering seems to have better talent than most of the revues that play the house.

M. H. S.

PROCTOR'S 23rd STREET

(Last Half)

Melody and merriment predominate the new bill offered for the last half here. Add the splendid film adaptation of Booth Tarkington's latest novel, "The Flirt" and you have as delectable a "small time" bill" as has been glimpsed in these parts in some time.

Heading the vaudeville section is Charles Ahearn, the comedy cyclist, who has surrounded himself with a pretty girl, a misfit army of comedians and a production act that is divided into several scenes.

The first set representing Times Square at night brings on Ahearn in his familiar tramp make-up. He is drawn on in one of those seagoing hacks that were part of the night life in the days of the "old Tenderloin," before Henry Ford began grinding out flivvers. Ahearn goes into some clever cycling, yet manages to sandwich an element of comedy between everything he does. The scene shifts to Spain, with Ahearn and his comedy assembled as musicians, doing a hallyhoo outside of a bull ring. Their travesty on the "orchestra act" craze sounded another sharp comedy note and kept the audience in roars. We next find them in Egypt, with the girl coming on for a dance, which is later travested for a howl by Ahearn and his clowns.

Cecilia Weston, character singer, was another hit in a well arranged song cycle. Her numbers included "You Tell Her, I Stutter," "O'Reilly," an Irish comedy number; "The Woman She Gotta Da Vote," a wop comedy number and a "hebe" number that was not for laughs.

Howard and Williams, nut comics, also were awarded their share of applause in a routine of nifty nonsense and parodies, while Ruby Royce, formerly of Rolls and Royce, offered a delightful dancing "single." She gave an impression of Mary Hay, in one of her dances, that won her a good hand.

"A Southern Revue," a seven people tabloid, mostly girls, offered a happy conglomeration of songs, dances and instrumental numbers that were nicely blended into a production act that will undoubtedly find favor on the small time circuits.

The Terrace Girls, a female quartette, opened the show with a delightful mixture of songs and instrumental numbers. E. J. B.

RAMBLERS CANCEL WEEK

The California Ramblers were obliged to cancel their engagement at Keith's Orpheum theatre in Brooklyn for the current week, in order to open at the Palais Royal on Monday night, Feb. 5, where they will fill in the next two weeks for Paul Whiteman, who is now on tour. They will return to vaudeville at the end of the two weeks, and on May 1st will go into the Palais Royal for an indefinite period.

GRACE EDLER HAS REVUE

The Edler Sisters have split their vaudeville act in order to enable Grace Edler to head a big revue of her own for vaudeville to be known as Grace Edler and Steppers Unique. The other Edler sister is retiring from professional activities.

VAUDEVILLE

PHENOMENAL PLAYERS

Theatre—*Proctor's 23rd St.*
Style—*"Looking Backward."*
Time—*Twenty-three minutes.*
Setting—*Special.*

This is another "old timer" frame, conceived and staged by Edward Le Roy Rice, and which contains six variety favorites of yesteryear. The action is set in the library of W. H. Thompson, who is giving a surprise party in honor of his old friend Banks Winter, perhaps best remembered as the author of the song, "White Wings." Thompson gathers a number of old cronies to assist in making the surprise a merry one. Maggie Le Clair, Irish comedienne; Maud Detty, world renowned dancer; Paul Hamlin, of the famous Hamlin Brothers and Blanche Newcomb, daughter and impersonator of the late Bobby Newcomb, comprise the list.

Winter is naturally elated to find so many of his old friends. After a bit of reminiscencing, each go into specialties which won them fame over fifty years ago, Miss Newcomb doing an impersonation of her talented father in his famous "Sunflower" song and dance.

Messrs. Winter and Thompson, assisted by Miss Le Clair, harmonize "White Wings" in a manner that plants the act for the ensuing specialties. Paul Hamlin does his "millionaire tramp" act, with Miss Newcomb following with her song and soft shoe dance. Thompson again discloses his rich baritone voice in "Maggie," with Miss Le Clair being utilized to advantage in a sentimental bit. By way of contrast Miss Le Clair later does her familiar "Irish comedy" bit, which made a big hit with the house. A medley of old time airs, a snappy soft shoe dance by Maud Detty and a dancing ensemble put the act over for a huge hit.

The act carries a full stage special set and is interspersed with sufficient diversity to appeal to all classes of entertainment lovers. The old folks will revel in the memories of the past, awakened by this unique offering, while the younger generation will have an opportunity to view the mode of entertainment that provided diversion for their mothers, fathers and grandparents.

Aside from its sentimental value, the act contains a good deal of wholesome, witty entertainment and should prove a box office magnet for any bill, when properly exploited.

E. J. B.

MARIE CAVANAUGH AND CO.

Theatre—*Hamilton.*
Style—*Dancing and singing.*
Time—*Twelve minutes.*
Setting—*In two (special).*

Marie Cavanaugh is the sister of Lucille, a fact which is mentioned during the act which Marie offers, prior to her giving an impression of her sister's eccentric dance. The act which she is doing has been written by Bud C. Cooper, who appears at the piano in the act, and who also talks the introductions to the various numbers of the act. A second man, Richard Webb, does the song bits of the act, in a good tenor voice.

The entire offering is one of the quiet, dainty type, containing nothing that is show-stopping or sensational, but just entertaining. It is started by an old-fashioned dance, which is more of a promenade in the costume than a dance, which is done after Webb has sung a number leading up to the dance. A soft-shoe "jingle and tap" dance follows, and a waltz-clog is the next number to be done. The Lucille Cavanaugh dance is the fourth number, following which Cooper offers his own arrangement of "Say It with Music."

Webb sings "Three o'Clock in the Morning" and a waltz number, which completes the act. G. J. H.

NEW ACTS AND REAPPEARANCES

MR. AND MRS. JIMMY BARRY

Theatre—*Jefferson.*
Style—*Rube Comedy.*
Time—*20 Minutes.*
Setting—*In "one" (place drop).*

In their new offering the Barrys present a realistic little slice of life from the day's routine of an average small-town inhabitant, that is productive of many laughs and certainly big-time material. The locale is Main street, in front of the barber shop, and Barry does the comedy while an unbilled man as the barber, and Mrs. Barry take turns in playing straight. The "Jerusha" song about the girl who came back without the weddin' certificate is retained in the new act with good effect.

The drop depicts the length of the village street with the door of the barber shop in the drop, as well as a newly painted red and white striped pole. "Zeke," in the person of Jim Barry, is attired in funny looking clothes, celluloid collar, etc. He is the village cut-up and wise-guy and the talk between him and the barber brought out funny remarks by Zeke, who knew all about the champion "Benny Dempsey," and similar well-known people. When the talk centered about Tilly, who recently returned to the town from the city, Zeke bet the barber a cigar that he would be engaged to her before she left town again.

Tilly arrives and Zeke lets on as to how much of a terrible devil he is and when she drops in to see the barber's wife, he sings one of the songs he has written, which proves to be the song mentioned above. When Tilly returns, the subject of marriage is brought up and Zeke works his points, with a song that started as a duet and ended with him pulling a funny gag on her. Next he told her all of the town gossip, meantime leaning against the barber pole.

Zeke pleads his cause again, and when he flashes the ring, she apparently thinks it for some other girl and asks who the lucky one is. Also she says something about her departed husband, which is something of a shock to Zeke. She leaves and in a few moments later the barber receives his cigar without a word. Picking up the handkerchief Tilly dropped, Zeke tenderly places it in his ring, and folds it up in his pocket. With a hurt expression on his face he finally pulls out his harmonica and walks off playing a tune. M. H. S.

FLETCHER CLAYTON REVUE

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

A mixed quartette, evenly divided and with pleasing singing voices, combine to make this offering a diverting feature for the small time.

All four, garbed in Chinese costume, open the act in a chorus of a Chinese number. The two boys follow with a Chinese comedy song and go into a neat dance. The contralto follows with "The Sunshine Reminds Me of You" and later is heard in a duet with one of the boys. They work up "You'll Be Sorry That You Made Me Cry," with the other couple coming on and sympathizing with the supposed quarrelsome sweethearts. All four go into "Coal Black Mammy," getting in some good harmony. The boys follow with another neat dance, with the girls coming back in old-fashioned costumes for "Sweet Sixteen." A suggestion of the minuet makes an attractive stage picture, while a repeat chorus of "Coal Black Mammy" provides an excellent finale. E. J. B.

"DOLLY OF THE FOLLIES"

Theatre—*Regent.*
Style—*Sketch.*
Time—*Thirty-five minutes.*
Setting—*Special.*

The action opens in a Greenwich Village artist's studio, the artist in smock and tam painting a picture, vocalizing at the same time, while the model stands up-stage center in more or less undraped beauty. Another girl is on the stage at the time seated on a couch. The prevailing idea of the sketch is that art is hungry and that love is great stuff if you're successful. Dolly of the "Follies" is in love with a struggling young artist who has worked six months painting a picture for the Corcoran prize. He has been given a like amount of time to qualify, under the terms of his father's will, for $50,000 of which his uncle is the custodian. He is also in love with Dolly, who, by her own musical confession, is "Hugging Close to Thirty." Naturally, unkie comes on from Glens Falls and registers horror at his nephew's mode of living, is defied by Dolly and has just about put the skids to the fifty grand when a telegram comes announcing that the kid has won the prize, and on top of this unkie, won by the fighting love of Dolly for his nephew, insists that the two get married and gives the kid the check. Hooray, we eat. There is enough material in the sketch to make a musical comedy, but, sad to say, it is not all good material. In order to put it all in the short time given a vaudeville sketch they have to hurry the action, which does not make for good performing. Dolly works hard but has no cinch of it. She has been given all the good lines and situations, but the lines are more or less unnatural. Her really best number is "When You're Hugging Close to Thirty," but this is away above the heads of the average vaudeville audience. Uncle does some good work also and the juvenile handles his small part to good advantage. C. C.

ROLLEY AND LAIRD

Theatre—*Coliseum.*
Style—*Blackface comedy.*
Time—*Fourteen minutes.*
Setting—*One (special).*

Ever since we saw Joe Rolley working with Ed Gallagher, now "Mr. Gallagher" of Gallagher and Shean, in "The Battle of Whatstheuse," we've always considered him one of the best blackface comics in vaudeville. The act which he is now doing with Laird is "At Palm Beach," which he also did with Ed Gallagher for awhile. Were it not for the fact that Gallagher is a taller man, one would be ready to take oath that Laird, the present straight man, is Gallagher, for he makes up exactly like him.

When we reviewed Rolley and Laird here, it was Joe Rolley's first date in more than a year, most of the time up to this date having been occupied with commutation between the various hospitals in the country. Rolley, during the past year had become a connoisseur in surgical operations.

This fact is not mentioned in the way of making any excuse for any poor work on the part of Rolley in the act. For this tall, lanky chap can still appear in burnt cork and get as many laughs as any of them. We mention it only to give him all the more credit for being able to go on and be himself after that time.

Laird is a good straight man, and holds up his end of the act. There are plenty of laughs in the talk, and with Rolley's harmonica bit used for a finish, it is sure-fire. G. J. H.

JEAN BARRIOS

Theatre—*Regent.*
Style—*Female impersonator.*
Time—*Seventeen minutes.*
Setting—*Special in one.*

Jean Barrios is one of the most convincing female impersonators that it has ever been our pleasure to see. As a woman he is all femininity, with a real female voice, weak, it is true, but natural. As a man he loses all trace of womanhood, even though still garbed in female raiment. The act opens as a regulation piano act, a girl at the piano and Barrios coming out to sing, opening with "Indiana." He follows this with "Cry Over You," at the end of the first chorus of which he pulls the wig, singing the second chorus in his natural voice, a thin, but not unpleasant baritone. The female pianist plays a solo while he makes an announced costume change to an impersonation of Ethel Levey singing "A Little Love Song," following this with another change and an impersonation of Rae Samuels singing "I'm Going to Be a Sheik in Araby."

For an encore he does "Rockaway." Throughout the act his costumes are magnificent and in perfect taste. There are some things about the act worthy of criticism. Barrios is of undoubted Hebraic persuasion and does much better on his two encore songs than the others. It seems logical to suppose that if he put these songs up early in his act, tried to get over as a woman on the merit of his character singing, and saved the wig pulling for the third number the act would be immeasurably strengthened. With this done, there seems to be no reason for his not hitting the big time successfully. C. C.

JANE AYRE AND CO.

Theatre—*Hamilton.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*One (special).*

A short and fairly effective routine of songs is offered by Miss Ayre, with another girl at the piano. Jane Ayre is a little blonde, and by way of contrast the pianiste is brunette, which is the customary "sister-act" matching. Three numbers are used by Miss Ayre, a semi-classic for an opener, "Coal Black Mammy" a la concert, and "I'm a Little Waltz" for the closing number. The last includes a medley of production waltz hits, mostly Herbert melodies, ending with "While You're Away," from "The Only Girl."

One more number would not harm the act at all. Her voice is soprano, containing good quality and plenty of power on the high notes, and the enunciation is fairly good. She'll fit nicely in an early spot on the better bill. G. J. H.

WALZER AND DWYER

Theatre—*State.*
Style—*Comedy.*
Time—*Twelve minutes.*
Setting—*In "one."*

An entertaining comedy skit with the girl as the comic and the man playing straight. Most of the girl's comedy was on the eccentric comedienne order and went over very well.

The team opened with a song, which was followed by some comedy bits, and both resting on the settee. Subsequently the man sang a published number in an excellent tenor voice, and the girl joined him again after a change of costume. More comedy, and another song, and a dance closed the act.

The girl's stuff is clever and gets across easily, and she is equally versatile in singing and dancing, which may also be said of her partner. Offering makes a breezy and welcome act for the circuit they are now playing. M. H. S.

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BITING THE HAND

Much has been written and said anent the unfair tactics a number of self-styled booking agents have been employing in dealing with performers. An expose of this practice some years ago "panicked" the offenders for the time being, but after it had blown over, they were back at their old stands engaging in their unscrupulous pastimes more brazenly than ever.

Recent stories circulated along Broadway have started things humming again. But this time the echo of graft has not only wafted its way into the executive offices of the big booking offices, but has also been wafted in radio-like fashion from the precincts of Times Square into the sanctum of the Commissioner of Licenses. The latter, who has waited several weeks for a formal complaint by one of the thousands of performers who have been victimized by the grafting gentry, has elected to "take the bull by the horns" and conduct a rigid investigation into the business methods of everyone holding an agent's license so that he can weed out and prosecute the offenders and concentrate the booking industry to those whose business methods are above questioning.

The victimized performer has traditionally been reluctant to complain against these "hold-ups." With a season none too good, he has been satisfied to snatch at any crumb of employment offered him. Should he sign for a $100 and later learn that the agent has been drawing an extra $50 weekly in addition to the commission he pays for the engagement, he prefers to take it smilingly rather than get in wrong with said agent and probably be banned by others of the "gyping fraternity."

To take advantage of the performer in these hazardous times is indeed despicable At best he is lucky if he can secure sufficient work to keep the wolf from the door. For years he has been the bread and butter for these agents who are now bleeding him. It's just another case of biting the hand that feeds them. But now that the license commissioner means business, perhaps the theatrical profession will eventually be ridded of this clan who make a business of capitalizing misfortune.

THANKS ACTORS FOR AID

301 West 46th Street, New York,
JANUARY 31, 1923.

Editor, THE NEW YORK CLIPPER,
1658 Broadway, New York City.

Dear Sir:

Will you kindly grant me the opportunity, through the medium of your esteemed paper, to express my heartfelt and sincere thanks to my fellow vaudevillians who, during my recent illness, while playing the Grand in St. Louis, extended to me their moral and financial help, although not finding myself in distress.

I wish to state what happened: Jumping from Decatur, Ill., to St. Louis for a Monday opening at the Grand, and after playing my first three shows, acting as Mrs. Eva Fay's lecturer, I was attacked by high fever and lost my voice completely, this being a sudden case of influenza which confined me to bed for seven days. Mr. Dave Ferguson, playing the "Rounder of Old Broadway," voluntarily came to my assistance and said: "Joe, you are unable to work; if Mrs. Fay will let me, I will go on in your place and deliver your speeches"—which he did after permission was secured, thus playing four shows for me and four with his own act, the entire week—at the end of which he absolutely refused to accept a penny in remuneration for all he had done for me, and his reply was: "What's the use of helping a pal out, and spoiling it by accepting money. After the Jesse James doctors of St. Louis get through with you, you need all you have"—and believe me, he was right. Doctors down there think actors are millionaires.

I also wish to mention Messrs. George Driscoll and Steve Hughes; the latter did not neglect me one minute during that week and did me more good than a nurse would have done. I also wish to thank Mr. Ben Rubin for his kindness in offering me financial aid—also Mrs. Eva Fay.

Every artist in the show that played the Grand in St. Louis, week of January 22, with no exception, showed the spirit of brotherhood and benevolence. My heart goes out to them all, and hope to be enabled to show them by gratitude under different circumstances.

At present, through the assistance of my throat specialist, I hope to resume my work with Mrs. Eva Fay.

JOSEPH P. MACK.

THEATRE BUILDINGS BUT NO THEATRE

(Reprinted from *The World*)

The project of a great new art theatre in this city would sound more hopeful if there were any evidence that New York had yet learned what it is that makes the Moscow Art Theatre a sensation. Stanislavsky's group is nothing more or less than a stock company of ripe experience acting in dramas which are native to the Russian soil and with which the players have been long familiar.

Another theatre building, however large, however created, however experimental in intension and management, will some time or other have to pay for itself in hard cash and will therefore have to accept whatever productions it can get that will draw a crowd during a long run. It is not a theatre that is needed to put life into American acting and playwriting, but a stock company, or a number of stock companies, that will hang together long enough to learn the business. So long as a successful play must run all season to pay for itself it will continue impossible to develop an art theatre in the United States, impossible to develop a company of all-round actors, impossible to draw the best available talent to the service of the stage.

Just now the most successful producers in New York are those who find productions ready-made in Europe and entice them across the Atlantic. Mr. Gest, having found the Moscow Art Theatre abroad, wants to create a New York Art Theatre of much the same type. But it takes many years to collect and train a good stock company and to accumulate a repertory of native plays. A new building is not even a beginning.

Answers to Queries

H. M.—George Arliss is touring with his big success "The Green Goddess." Last week he played Montreal.

Cork.—McIntyre and Heath opened at the Hippodrome, London, England, June 23, 1913.

Peter.—David Warfield dedicated the New Stuyvesant Theatre, New York, in his new play, "A Grand Army Man." Marie Bates, Amy Stone, Jane Cowl and Louise Coleman were in the cast.

East—Will M. Cressy wrote the play "My Old New Hampshire Home" and appeared in it as Squire William Tappan.

Muse—Leo Feist published "Home Ain't Nothing Like This," by Irving Jones.

E. N. G.—Wilson Barrett played at the Union Square Theatre, New York, from May 1 to May 13, 1893.

Drew and Campbell had charge of the side show with the Buffalo Bill Show, succeeding Col. W. D. Hagar, who died at Wauseon, Ohio.

I. Goodman.—Helen Keller has been blind from birth.

Daly—"The Heart of Ruby" was produced Jan. 15, 1894, at Daly's Theatre, New York, with Ada Rehan as "The Voice of the Poet," and Maxine Elliott as "The Heart of Ruby."

39—Sybil Sanderson made her operatic debut in America at the Metropolitan Opera House as "Manon."

Midge.—Ike Rose played boys' roles at Bunnell's Grand Theatre.

Stead.—"Apple Orchard Farm" was played at the Windsor Theatre, New York, June 8, 1891. R. L. Tayleure owned and managed the show.

Air—Walter Sterle, an aeronaut, was killed on June 22, 1897, at Lynchburg, Va.

Tragic—John McCullough made his final appearance on Sept. 29, 1884, at McVicker's Theatre, Chicago, as "Spartacus," in "The Gladiator." He died Nov. 8, 1885, at his home in Philadelphia, where he had been transferred from Bloomingdale Asylum, New York, on Oct. 25, 1885.

B. R.—"Gayest Manhattan" was produced at Koster and Bials, New York.

Drama—"The Witch" was produced at the Garrick, New York, Dec. 9-14, 1895.

M. H.—Henry Miller appeared in "The Master," at the Garden Theatre, February 15, 1898.

Ira.—Wm. J. Scanlon died from paresis at the Bloomingdale Asylum, White Plains, N. Y., Feb. 18, 1898, where he had been since Jan. 7, 1892.

TWENTY-FIVE YEARS AGO

Mlle. Ani headed the Ani Monarchs.

Frederick Paulding was playing in "A Man's Love," at San Francisco.

Nat C. Goodwin played "Nathan Hale" at Hooley's, Chicago.

Wm. H. Crane presented "A Virginia Courtship," at the Knickerbocker Theatre, New York.

Fanny Davenport appeared in "Joan," at the Fifth Avenue Theatre, New York. Melbourne McDowell and Helen Collier were in the cast.

Jennie Yeamans appeared in the burlesque at Saint Jacks Theatre, New York. Louise Dempsey, Lamont and Love, Lew Hawkins and George Beban were also on the bill.

Joe and Jet Deltorelli were playing the Poli Time.

Wm. Sells was with the Walter L. Main show.

Rialto Rattles

WHAT WOULD HAPPEN THEN?

The amateur show given by twelve clubs at Keith's Royal Theatre last week, had such organizations represented as The Bronx Catholic Club, the Century Council, Knights of Columbus; the Bronx Council, Knights of Columbus; St. Francis' Club, St. Jerome's Club, St. Peter's and St. Paul's Club, and the Cavanaugh Club. The others were Jewish organizations. The only thing lacking was the Bronx local of the Ku Klux Klan.

"THE LIGHT THAT LIES"

Lights at the 81st Street Theatre last week read: "The Flirt—Harry Stoddard."

TIMES HAVE CHANGED

George M. Cohan returned from Europe to make some new productions and the price of American Flags did not go up.

BROADWAY PROVERBS

Never put off 'til tomorrow a chance at a bedroom play.

Honesty is the best policy when "the bull" don't work.

A dollar saved is an impossibility.

If at first you don't succeed (as an actor), become a 10 per cent agent.

Two swallows, these days, are hotter than Summer.

FOREIGN PLAYS

With so many foreign plays on Broadway you can't get a single ticket any more, you have to take an interpreter. They call the tickets "passports."

BROADWAY PLAYS

"Lady Butterfly" is not an insect comedy.

"Java Head" does not feature Jack Johnson.

"Will Shakespeare" is not a question.

"Mary the 3rd" is not the number three company of a well-known musical comedy.

"Rain" is not wet propaganda even if "The Old Soak" is filled with dry humor.

"Give and Take" has nothing to do with the automat.

ANYTHING CAN HAPPEN

A Boston theatre musician who reported in the orchestra pit to play the evening performance discovered to his amazement that someone had stolen the bass drum.

THOUGHT IT WAS CANAL STREET

Sol Le Voy and Dan Cummings, of the Keith office, were returning to New York after visiting a Staten Island theatre recently. Le Voy stepped onto the ferry boat, and absent-mindedly turned to Cummings, asking, "Is this uptown or downtown?"

THE OTHER GUY HAS PINEAPPLES

The Strand Theatre in Far Rockaway has been drawing business lately with a special night called "Fruit Night," which is billed in electric lights on the marquis. It consists of giving away baskets of fruit to patrons.

Which causes Bill Demarest to remark: "Boy! How lucky it is that the house plays only motion pictures, and not vaudeville."

THEATRE MGR. GETS "PEEPER"

SYRACUSE, Feb. 5.—A. A. Van Auken, manager of the Temple Theatre here, was responsible for the arrest of a young man who gave his name as Kenneth Gilmore, of Long Island, last week, after having held Gilmore at the point of a gun until the police arrived. Van Auken told the police that he discovered the man looking through the windows of his house and acting suspiciously. At the police station, Gilmore told several contradictory stories. The officer who arrested him claimed the young man was slightly intoxicated. Van Auken is also a deputy sheriff of Onondaga Valley, a suburb of this city.

DRAMATIC and MUSICAL

"CAROLINE," TUNEFUL MUSICAL COMEDY FINELY SUNG

"CAROLINE," a musical comedy in three acts adapted from the original of Herman Haller and Edward Radeamus, and Harry B. Smith and Edward Delaney Dunn, with music by E. Kunneke and Edward Ridemaus. Produced at the Ambassador Theatre, Wednesday evening, January 31.

CAST

Caroline Lee.....Tessa Kosta
Helen.....Helen Shipman
Brig. Gen. R. Calhoun
Harrison Brockbank
Mrs. Calhoun.....Viola Gillette
Digby Bretton.....Barnet Parker
Capt. Robert Langdon..J. Harold Murray
Roderick Gray.....John Adair
Amanda.....Mattie Keene
Hannibal.....Ben Linn
Friends of Helen and Carolina
Flora Wayne.....Beatrice Wilson
Isabel Marshall.....Edna Duval
Edith Varden.....Jane Brown
Gladys Carroll.....Kay Carlin
Mabel Preston.....Viola Duval
Joan Blythe.....Mabel Olsen
Josephine Hurley.....Vera Hoppe
Irene Stone.....Vonnie James

Tessa Kosta has the leading role in "Caroline," whose musical score is of German origin and unusually tuneful. To most lovers of musical plays this is sufficient recommendation to see the show. The book has been wholly re-written and tells a pretty romance amidst lovely old-fashioned sets. J. Harold Murray, Winter Garden graduate and late of the "Springtime of Youth" company, sang pleasingly as usual. The only possible weak point in the play was the comedy, which may be overlooked.

Miss Kosta gave a charming performance as Caroline Lee, the unhappy and beautiful ward of the General. J. Harold Murray, a soldier, wanders into the old place and the romance begins. The writers of the books have nothing to do from that time on but try and make the lovers happy, etc. The action was never very fast, but the songs always made up for this deficiency. All of the numbers could hardly have been sung any better.

The locale of the action is the Calhoun home in Virginia and the sets were remarkably pretty, due to the work of Watson Barret. The characters appeared in clothes that were in style some time during the last generation or the one before that. The opening scene was a lovely garden and this helped to put the patrons in a favorable mood at once. The entertainment proceeded in a polite and refined manner, and possibly a relief to some who want something other than the usual musical comedy stuff with dancers and chorus.

Helen Shipman, late of the "Lady in Ermine," gave an excellent performance, helping with the comedy as well. Barnett Parker, who did the comedy role, had his ups and downs; Harrison Brockbank as the old general acquited himself in good style, as did the rest of the cast.

BAD KNEE CLOSES SHOW

Butler Davenport, who plays the role of the Jester in the Victorian drama, "The Fool's Revenge," at the Bramhall theatre, is afflicted with a shifting knee cap. One night last week the knee cap gave him considerable trouble with the result that it went out of joint and was snapped back into place three times. It all took place during the third act of the play, after the third time he fell to the stage and cried "Pull my leg out," the curtain fell. When it arose and the act proceeded he again fell prostrate. The curtain was again lowered and the audience dismissed before the final scene. Davenport was brought to his home, where he was treated by a physician.

GIVE FOUR ONE-ACT PLAYS

The Inter-Theatre-Arts, Inc, presented at the Little Theatre on Sunday night for a special performance four one act plays, "The Cat Comes Back," by Claude Habberstad; "All Gummed Up," by Harry Wagstaff Gribble; "The Staircase," by Lascelles Abercrombie, and "The Heart of Frances," by Constance Wilcox.

BENEFIT AT CARROLL THEATER

A benefit performance to raise funds for the United Home for Aged Hebrews will be held at the Earl Carroll Theatre on Sunday, February 18. A big vaudeville programme has been arranged. Philip Kornheiser, professional manager of Leo Feist, Inc., is at the head of the affair.

PUBLICITY FOR "BUTTERFLY"

Louis Cline and Frank Pope were engaged last week to conduct a special publicity campaign for "Lady Butterfly" at the Globe by Oliver Morosco. Louis Mac Clue of the Morosco publicity forces will continue to handle the routine publicity.

"A SQUARE PEG," REALISTIC DRAMA AT PUNCH AND JUDY

"A SQUARE PEG," a play in three acts by Louis Beach. Produced at the Punch and Judy Theatre, Saturday evening, January 27.

CAST

Rena Huckins.....Beverly Sitgreaves
Mildred Huckins.....Leona Hogarth
Aunt Effie.....Minnie Milne
Eugene Huckins.....Walter Abel
James T. Huckins.....William B. Mack
Walter Fripp.....Leighton Stark
Arthur Ryan.....Leonard Doyle
Mrs. Trent.....Alice Bromley Wilson
Sam Durkie.....Martin Malloy
Lyman McVey.....Richard Stevenson

Last season Guthrie McClintic made his debut as a Broadway producer by putting on "The Dover Road," and achieved a fair measure of success. This season the new producer has made two efforts, the latest being "A Square Peg," which seems destined to live but a short while, due mostly to poorly written and arranged material. Which is disappointing, coming from the pen of Louis Beach, who gave much promise when he wrote "The Clod," a one-act play successfully done by the Washington Square Players.

The play is genuine realism, but is laid on a little too thick here and there, with an over-abundance of incidents crowded in needlessly. The Middle West is the scene of the action and the story concerns a tyrannical woman and her management of the household, which is that of a meddlesome policy. She practically does all of the thinking for the members of the family, including husband and children.

However, the author does not show the effects of the woman's mismanagement as much as he does the straight tragedy end of it. The high spot of the complications are the son's affair with a girl living in the vicinity and the father's attempt to help him. In aiding the son, the father steals several thousands of dollars and when facing jail welcomes the idea with the prospects of freedom from his wife. The wife, however, arranges for him to escape trial, with the result that the unhappy spouse goes to his room and shoots himself.

The cast might have been chosen many times better than it was. After an absence of many months Beverly Sitgreaves returned to the American stage and in the role of Mrs. Huckins did excellently. William B. Mack did very well as Mr. Huckins. Others in the cast did fairly well, Miss Leona Hogarth's performance being above the average.

"EXTRA," PLAY OF NEWSPAPER LIFE SEEN AT LONGACRE

"EXTRA," a play in three acts, by Jack Alicoate. Produced at the Longacre Theatre, on Tuesday evening, January 23.

CAST

Ann Tucker.....Gertrude Gustin
"Judge" Malone.....William A. Norton
Henderson.....Howard Benton
John H. King.....Howard Truesdell
Mr. Brewer.....Hallett Thompson
"Larry" Patton.....Charles N. Lawrence
Wallace King.....Chester Morris
Henry Willard.....Edward Poland
Antonette Willard.....Marcia Byron
Jimmy Flynn.....Clyde Hunnewell
R. H. Osgood.....Robert Thorne
Mr. Jones.....Frederick Beane

William Collier, Jr., threw his hat into the producing ring with a bang in the presentation of this new play, "Extra," by Jack Alicoate, who has utilized a mixed formula of O. Henry and George M. Cohan in unravelling a yarn of newspaper life that is entertaining to a degree, despite other handicaps.

The story revolves around a rich and unscrupulous editor, who, embittered by accusations of unfairness hurled at him by one of his stockholders, determines to wreck his publication financially in retaliation. The quickest way to ruin it, he decided, is to appoint his own son as editor, while he, himself, goes abroad to watch developments from afar.

But the son, who plunges into the work with all seriousness, gets out a paper that takes the town by storm, attacks and destroys his father's political machine, and bobs up in the end a whirlwind success. The pretty young daughter of the old editor's enemy has acted as private secretary to the boy through it all, and as the final curtain is lowered the two old men look on as son and daughter fall into a spirited embrace.

Chester Morris was seen to advantage as the boy editor, while Marcia Myron made a charming heroine.

"THE DANCING GIRL," AT WINTER GARDEN IS CLEVER REVUE

"THE DANCING GIRL," a musical play in two acts and twenty-two scenes. Presented at the Winter Garden on Wednesday evening, Jan. 24.

PRINCIPALS

Trini, Marie Dressler, Tom Burke, Benny Leonard, Lou Holtz, Cyril Scott, Kitty Doner, with Rose and Teddy Doner, Jack Pearl, Ben. Bard, Arthur Marbetson, Llora Hoffman, Edythe Baker, Gilda Leary, Sally Fields, Frank Greene, Chas. Mack, Franklyn Byron, Ray Remo, Henry Stremel, Alice Knowlton, Martha Mason, Dorothy Bruce, Pearl Germonde.

"The Dancing Girl," the new revue which re-opened the rebuilt and refurnished Winter Garden, is a much better type of show than has been seen at this theatre for some time past. It is not of the big gorgeously costumed and mounted style familiar at this theatre, but is brighter, tastier and a far more entertaining piece than the old flash type of show.

A newcomer from Spain, Trini, she is called, is one of the newcomers and she scored a hit of large proportions. She is quite the opposite of what one expects from the Spanish dancer. She is quiet, demure, pretty and modest and works with a real desire to please. She succeeded admirably.

Another surprise, new to Broadway, was seen in the show and that was Bennie Leonard, champion lightweight pugilist, who displayed real talent. Boxers rarely do anything on the stage but fox, but Leonard has personality, good looks and acting ability which will carry him far if he cares to continue this work. A clever boxing bit was introduced by him which stood out strongly and a burlesque bout with Jack Pearl received a lot of laughs.

Tom Burke, who was brought over by William Morris as a concert rival to John McCormack, made his debut as a musical comedy singer and while displaying a pleasing tenor voice was noticeably ill at ease at the opening performance. The Three Doners, Kitty, Rose and Ted, danced and sang all through the piece and never grew tiresome. This dancing trio is second to none and a large portion of the revue's brightness is due to them.

Lou Holtz, in blackface, sang a number and told a number of jokes, some of which could well have been left out. Holtz worked hard and amused but little. Following the big hit blackface comedians that are familiar at the Garden, Lou found the place hard.

Marie Dressler contributed no small portion of the comedy in the revue. With little to do in the first portion of the piece, she did not really get fairly started until the second half, when in the "Rain" burlesque and two or three other bits, she won lots of laughter. Llora Hoffman sang pleasingly, Cyril Scott had a few bits in which to display his ability, and Gilda Leary opposite him was excellent. The music is pleasing, and one or two of the songs scored strongly. "The Dancing Girl" will furnish entertainment to Winter Garden audiences for months to come.

"ELSIE" BRIGHT MUSICAL SHOW

CHICAGO, Feb. 5.—The musical comedy "Elsie," which was presented at the Illinois Theatre here last week by John Scholl bids fair to continue for a long run. The book, by Charles W. Bell contains a definite plot handled in an engaging manner and many tuneful numbers have been written by Monte Carlo and Alma Sanders and by Sisle and Blake, the colored writers of "Shuffle Along" fame.

The story concerns "Elsie," a young lady out of musical comedy who leaves the show business to wed a rich man's son, against objections by his parents. The boy's family take her into their home with the intent of showing her up. The son is sent out of town by his father on a business mission and the machinations of the family begin. They have an idea that she will become involved with other young men, outside the home environs, and give the son cause for divorce. The scheme back-fires, however, for the only men she finds about her, and whom she encourages, are the fiancee of her husband's sister, her father-in-law, and the henpecked husband of a family friend. Her good nature, charm and high principles finally win over the family for the proverbial happy ending.

The songs and dances are ingenuously introduced into this story so that they appear natural developments in the plot and are at all times highly enjoyable. There are eight girls, all given small parts who fill in delightfully as girl friends of "Elsie."

The cast contains Luella Gear, Stanley Ridges, Ada Meads, John Arthur, Maude Turner Gordon, Charles Abbe, Walter Wayne, Irma Marwick, Vinton Freedley, and William Cameron. Irma Marwick plays "Elsie" and gives it delightful touches that make the part stand out besides singing and dancing prettily. Luella Gear scored as the commedienne. Ada Meade was given insufficient work but handled more than capably what she had to do. Stanley Ridges does admirable work with a light comedy role and the rest of the cast was correspondingly well chosen.

"ICE BOUND" OPENS SATURDAY

Owen Davis' play, "Ice Bound," will succeed John Barrymore in "Hamlet" at the Sam H. Harris theatre on Saturday night.

Jean Granese & Company, who are now playing the Loew circuit, will return to the Keith time on April 2nd.

Ann Nichols has completed a new comedy, which is without title and which she will produce in the early spring. The new piece is destined to follow "Abie's Irish Rose into the Republic when that piece takes to the road.

Henry Bellitt will launch his new vaudeville tabloid, "So This is Broadway," by Sidney Lazarus, the latter part of this week in an out of town vaudeville house. Pam Travers is featured in the act, which also includes Angelo Romeo, Fred Martell and James Coyle.

Frances White, James Barton & Co., Ray Miller and **Band, Kramer** and **Boyle, Phil Baker, Frank Fay & Co., Townes** and **Franklin** and the **Pederson Bros.** comprised the bill at the Winter Garden when Sunday night concerts were resumed there last week.

Sam Harrison, manager of "Ziegfeld's Follies" at the New Amsterdam Theatre, was missing from his post several days last week on account of an attack of the grippe and Sam Kingston, general manager of the Ziegfeld enterprises, took charge of the attraction.

Reed and **Blake** are doing a new comedy act and now are playing on the Sablosky time.

Marion Sunshine left for a four week stay in Miami, Fla., last Friday. Upon her return Miss Sunshine will appear in a new Broadway production which is to start rehearsal about March 1st.

Pauline Dempsey, a negress, broke her leg while coasting down a hill at Tarrytown, on a sled before the camera in a picture starring Francis X. Bushman and Beverly Bayne. She is now in St. Joseph's Hospital, Yonkers.

Lillian Watson, formerly of Princeton and Watson, broke in a new single act last week, and will be seen in the New York Keith houses shortly.

Bernice Speer and Company will open in a new act under the direction of Pat Casey this week.

Rae Siegel, secretary to Henry Chesterfield at the National Vaudeville Artists club, has recovered from a bad cold.

Harold Lloyd, the film star, and Mildred Davis, his former leading lady, are engaged to be married. According to Joe Reddy, his personal representative, the wedding will take place this week.

Pansy Adams, chorister with Frank Finney's Revue, left that company in Buffalo to join her husband, Ed. Dailey, who is in a commercial business in Reading.

George Renevant has been added to the cast of "The Crooked Square," the new play by Samuel Shipman, in which Constance Binney is to be featured by Mrs. Henry B. Harris.

Raymond Shubert, who created the role of "Abie" in the original Pacific Coast presentation of "Abie's Irish Rose," will play this role next week in the stock presentation of the Ann Nichols comedy, now being offered at the Academy of Music, Baltimore.

Charles Angelo is playing a principal role in the Chicago company of "The Last Warning," which opened in Rochester last week.

Blanche Latell, who scored an individual hit in the preliminary showing of "The Blackmailers," will be featured in the rewritten version of the piece which is scheduled for another try the latter part of this month.

ABOUT YOU! AND YOU!! AND YOU!!!

Blanche Hughes will be seen with a new song and dance offering shortly.

Joseph Ross and Company are rehearsing a new dramatic playlet, "The Coward," which will shortly be revealed in the local vaudeville houses.

Marjorie Nolan, who has been singing for the records, is planning to invade vaudeville with a production act. She will be assisted by two male dancers and a jazz band.

Burns and **Singer** are rehearsing a new Dutch comedy act and will open with it on the Sablotsky time next week.

Willie Hardy and **Helen Beecher,** the former a well-known dancer and the latter an instructress at Roseland, are rehearsing a number of dances and will open shortly with one of the better known orchestra acts in vaudeville.

Harry Akst and **Benny Davis** opened at the Palace Theatre, Chicago, in a new act Monday.

Ethel Sweet, diminutive prima donna, opened at the Palais Royal, Atlantic City, last Friday night, for a two week's engagement.

Yvonne George, the French chanteuse appearing in "The Greenwich Village Follies," at the Shubert Theatre, is now singing her first song in English, "You Ought to Know," by Rudolph Friml.

Irene Bordoni will wind up her season in "The French Doll" in Boston on Saturday evening, February 17. She will play several weeks in vaudeville pending the completion of a new starring vehicle.

May Wirth, equestrienne star, who has been appearing in Keith vaudeville with Phil and family, underwent an operation for the removal of her tonsils last week and has recovered. She will resume her vaudeville tour in two weeks and remain in the two-a-day until called upon to fulfill her circus contract in the early spring.

Knapp and **Cornalla** will shortly be seen in a new comedy act, which is being prepared for them by James Madison.

Grace Hawkins and Company are rehearsing a new playlet called "My Gal Sal," which will shortly open on the Amalgamated time.

Dolly Connelly, who with Percy Wenrich headlined the bill at Loew's State Theatre, N. Y., is this week with Shubert vaudeville at the Majestic, Boston.

Harry Green, formerly in vaudeville, and more recently in legitimate productions in England, sailed for Europe last week after acquiring the English rights to "Give and Take."

Harry Santley has been restored to privileges recently taken away from him as a Chicago booker for the Loew houses in that city.

Sam Scribner, burlesque man, is resting at Palm Beach where he expects to remain for several weeks before coming north to resume active duties.

Mary Haynes is recovering at a local hospital from an attack of the "flu," whcih forced her to cancel an engagement at the Colonial last week.

Fred Cady has replaced Eddie (Bozo) Fox in the "Beauty Review," a Columbia wheel show.

Max Ree, representative for Max Reinhardt, and scenic artist and costume designer, is now in New York, acting as advance man for the theatrical producer who is expected to come here also shortly.

Gallagher and Shean have been signed by George White who will star them in a new production next season.

Montague Love, motion picture actor, is ill at the Lexington Hospital, where he was removed last Thursday, suffering from a nervous breakdown.

De Lyle, Alda & Company, Gus Edward's Revue, Clark & Bergman, Duci De Kerekjarto, Leavitt & Lockwood, Rockewell & Fox, Du For Boys, The Faynes and Julius Lenzberg's Harmonists, appeared on the bill at the New Amsterdam Theatre Sunday Concert.

Dolly Morrisey, formerly of the Morrisey Sisters, who closed recently in a Shubert Vaudeville unit, opened as a single last week in Loew's, Providence, and has been routed over the Loew circuit.

Wilton and Leelo opened last week at Loew's American in a new hand-balancing act, booked by Bert Jonas.

Joe Lannigan, of Lannigan and Haney, is mourning the loss of his brother who died in Philadelphia last week.

Cyril Boganny and His Comedians, a company of eight people, opened for a tour of the Keith circuit at Proctor's Mt. Vernon Theatre this week.

Betty Washington opened for a tour of the Delmar time this week.

William Le Maire and **W. C. Hayes** have opened with a new blackface comedy act in one.

Florence Norcross, singing comedienne, opened at the Red Mill cabaret, Brooklyn, last week.

The Daugherty Sisters have been added to the revue at Bongiovanni's, Pittsburgh. They opened there this week.

Jack Libasco, well known as a producer of girl acts, has sold out his interest in the Green Fan cabaret, Greenwich Village, and will hereafter confine his activities to producing acts. He has several new tabloids under consideration for early production.

Flo Durand, formerly of the vaudeville team of Denning and Durand, is being featured in the new "Revue Intime" at the Jolly Friars Inn, Greenwich Village. Johnny Lutz, wop comic, is also one of the features of the show.

Tom Burke, Lou Holtz, Ben Bard and Jack Pearl, Kramer and Boyle, James C. Morton and Company, Frank Burt and Miss Rosedale, Janet Adair, Leonard and Eddy and **Richard Wally** appeared in the concert bill at the Winter Garden last Sunday evening.

Ruth Saville has rejoined the Colonial players at the Colonial Theatre, Pittsfield, Mass. She opened with the company last week.

Frank McCoy, who had been managing the stage for Billie Burke in "Rose Briar," resigned last week to become general stage manager for Comstock and Gest.

Louis Kalisky, formerly connected with the Max Plohn attractions, has been appointed assistant to Jack Welch, general manager for Selwyn and Co.

Mary Ann Dentler and **Arthur de Lord** are playing leads with Al Luttringer's stock company, which opened at the Lowell Opera House, Lowell, Mass., last week.

The O'Connor Twins have replaced Francis Williams and Mlle. Varessi in the new revue at the Palais Royal, Chicago.

Frankie Meadows and Katherine Adolph have been signed for sixteen weeks by Harry Walker, to appear in his new revue at the Moulin Rouge, Chicago.

Thomas Kane, head of the Century Play Company, left Saturday for a two weeks' sojourn at **Pinehurst, N. C.** James Thatcher will function in his stead during his absence.

Helen Carr, who is doing a single in vaudeville, has been featuring "Mother's Lullaby" at the State Theatre, Brooklyn.

Torcat, with his sixty trained roosters is appearing at the big Municipal Casino Theatre at Tunis, Algeria.

Gertrude Bernice, Viola Savoy, Vera Bradley and **Lelia Riley** sailed for Panama this week to appear in Harry Walker's new revue, which opens at Kelley's Jardine, in Colon, in two weeks.

Edward B. Lewis, manager of B. F. Keith's 81st Street Theatre, returned from a week's vacation in the Adirondacks last week and is back in harness again. During his absence, his assistant, Ben Hilbert, managed the theatre.

Foxworth and **Frances,** now playing the Pantages time are not man and wife as published but are simply vaudeville partners.

Dailey Brothers have engaged Eddie Hayden O'Connor to write them new talk for their act. They are playing the Loew time.

Eddie Hayden O'Connor is writing a new monologue for Lew Rice for a tour of the B. F. Keith Theatres. He is also writing for Anna B. Hays who will tour the Orpheum Circuit.

Ben Meroff, assisted by his new orchestra, will be held over for two weeks at the Nixon Grand Theatre, Philadelphia.

PRIZES FOR AMATEURS

A new angle on "neighborhood follies" shows will be introduced at Proctor's Fifty-eighth Street, the week of February 12, when the feature of the bill will be "Proctor's 58th Street Follies." Twenty-five local girls will compete with a like number from Queensboro and the four adjuged the most talented of the lot will receive handsome prizes.

The Linton Brothers, who are promoting this local Follies, are at the theatre this week conscripting the cast from neighborhood folk and rehearsing them.

Heretofore the girls appearing in these "Follies" have been compensated and the winner was awarded a route in the small-time houses. This new system is an inexpensive one and the prizes are said to be greater bait for the stage-struck gentry than the promise of booking. From all accounts these "neighborhood shows" are great business builders.

FLORENCE SHIRLEY IN STOCK

Florence Shirley, last seen on Broadway in "Why Men Leave Home" at the Morosco theatre, is now playing visiting leads in stock engagements. Last week she began a four-week engagement with the company at the Up Town theatre in Toronto.

AL JOLSON

JUST MAKES THE AUDIENCE HOWL SINGING HIS NEW NOVELTY SONG SENSATION

THE WONDER SONG!

WHEN THE LEAVES COME TUMBLING DOWN

By RICHARD HOWARD

GREAT BALLAD WONDERFUL MELODY
CHARMING LYRIC

A GENUINE

CRYING

ANOTHER HIT BY THE
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By NED MILLER

A REAL NOVELTY BLUES WITH A SINGABLE LYRIC

YOU'VE GOT TO SEE MAMMA EVERY NIGHT

(OR YOU CAN'T SEE MAMMA AT ALL)

By BILLY ROSE and CON CONRAD

A SMASHING SONG HIT. GET IT NOW!

A REAL BALLAD

IN A
OF THI
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By JESSE CRAW

London' Newest Waltz Hit!

LOVELY LUCERNE

The Swiss Waltz with a Yodel.

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OOT, TOOT, TOOTSIE GOO-BYE

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

INELTY!

GOR YOU

THEERS OF "WHY SHOULD CRY YOU?"

LERHESTER COHN

A SENSATION WHEREVER SUNG

AL JOLSON'S

BIG SONG HIT

COAL BLACK MAMMY

EAT HARMONY SONG!

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AW and GUS KAHN

AN ARABIAN LOVE SONG OF BEAUTY

FLOWER OF ARABY

By RICHARD CHERKASKY, LUCIEN SCHMIT and LOU DAVIS

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LOVELY LUCERNE

The Swiss Waltz with a Yodel.

MELODY LANE

COMPOSERS' SOCIETY SEEKS TO AMEND THE WHITE RADIO BILL

Proposed Bill Which Has Passed Both Houses Proposes to Place Control of Broadcasting in Hands of Secretary of Commerce—Composers Want Copyright Protection

The White Radio Bill, placing control of the wireless telephone broadcasting stations in the hands of the Secretary of Commerce, having been passed by both houses last week, the American Society of Composers, Authors and Publishers will seek to either amend the bill if it becomes a law, or ask Congress to pass a bill restricting broadcasting stations from sending out copyrighted music without permission of the copyright owners.

Inasmuch as Congress was vesting the control of the sending stations in the Secretary of Commerce, the society believes that the Secretary should also be vested with the power to protect the copyright owners and the rights given them by Congress some years ago.

Originally the bill to control radio stations was introduced in Congress by Mr. White of Maine in June, 1922, and it was referred to a Committee on the Merchant Marine and Fisheries. In a way the bill amends an act to regulate radio communications, approved August 13, 1912. When the White bill, which now awaits the President's signature, was introduced last June it was the intention of the society officials to go to Washington and have the bill amended or fixed so that copyright owners would receive ample protection. However, the unusual pressure of many other matters on hand kept the society officials busy, and the White bill was brought up again and passed unexpectedly.

The White radio bill reads in part:

"Section 1. A. That no person, company or corporation within the jurisdiction of the United States shall use or operate an apparatus for radio communication by telegraph or telephony as a means of intercourse among the several states or with foreign nations, or upon any vessel of the United States engaged in interstate or foreign commerce or for the transmission of (messages, etc.) . . . except under and in accordance with a license in that behalf granted by the Secretary of Commerce and except as authorized.

"B. That the Secretary of Commerce from time to time shall (a) classify licensed radio stations and the operators required therein; (b) *prescribe the nature of the service to be rendered by each class of licensed station* and assign bands of wave lengths thereto; . . . *the kinds of instruments or apparatus in any station with respect to the external effect produced thereby.* . . ."

Other sections of the White bill provide for the rescinding of a license by the Secretary of Commerce if the holder of the license in any way violates the terms of the agreement and also allows the government to prosecute all violators. The above excerpts in italics and the provision following illustrate the type of entertainment broadcasting stations that are expected to come into vogue and the possibilities of government prosecution in behalf of the copyright owners if they had been taken care of in the White bill.

License fees are mentioned in the bill for various ship and land stations, but the type of radio station that now broadcasts popular music and other entertainment is not included, unless they come under the head of experimental stations. Classes of stations not mentioned in the bill, however, will be prescribed for later on.

BANKRUPTCY DISCHARGE FILED

The Broadway Music Corporation has been discharged from bankruptcy by Federal Judge Augustus Hand, who signed the necessary papers last Thursday.

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, and Mark Hyman, attorney, who were the receivers for the Broadway, succeeded in putting the music house on a basis practically the same as existed previous to the bankruptcy proceedings, when they had rendered their final accounting.

A composition was effected with the creditors whereby the settlement amounts to about 25 cents on the dollar. It is understood that 5 per cent was paid in cash and the balance becomes due a year and more later.

According to the receivers, they cut all unnecessary expense such as reducing the staff, and the floor space by one-half, which is the quarters formerly occupied by the Broadway on the fifth floor of the building. About $3,000 in cash was on hand at the Broadway's bank when the receivers turned the business back to the Broadway Music Corporation.

WALTER DONALDSON BETTER

Walter Donaldson, song-writer, left Roosevelt Hospital last Monday, where he was operated upon recently for appendicitis. Although fairly well recovered he intends to take a rest out of town for a short while.

NEIBURG IN N. Y.

Al J. Neiburg, New England manager for the McKinley Music Publishing Company, is in New York City on a business trip.

GRANT WRITING AGAIN

Bert Grant, after being inactive for some time, has just completed a new melody entitled "Out Where the Blue Begins" which has been accepted by Jack Mills for immediate release. George Graff and Jimmie McHugh provided the lyrics. The song is of the high-class ballad type and although only released within the last few days has attracted the active attention of John Steel, Colin O'-Moore, Dorothy Jardon and many others. This number bids fair to put Grant back in the running with a bang. It will be remembered that when the composer closed his own business a few months ago he sold his entire catalogue to the Mills Company but this number was written since that time.

"SUNNY JIM" WEEK IN FEBRUARY

The B. A. Publishing Company have arranged to have a national "Sunny Jim" week the week of February 12, at which time they will run a special campaign on their plug number of that name. All the acts they can get will be using the number that week, especially sister acts, on which they are making a special drive. At present the number is being used by Duncan Sisters, the McCarthy Sisters and many others.

BIG PRICE FOR SAXOPHONE SOLOS

The saxophone solos in the Jack Mills, Inc., catalogue are selling at an average price of over double the amount of most of the piano solos and popular numbers published by the house.

"Ida" a sax solo by Jascha Gurewich, is selling for $1.25; "Kitten on the Keys" sax solo is selling at 65 cents.

ADDS TO SALES FORCE

As part of a nation-wide campaign in the interest of its songs, Ager, Yellen & Bornstein, Inc., has added additional men to the sales staff, including Winthrop Brookhouse, who was formerly with Irving Berlin, Inc. Mr. Brookhouse left for the Pacific Coast.

Ben Bornstein, general manager of the music house, left on a sales trip along the Atlantic Coast and will be gone for about two weeks. Other salesmen are covering practically every part of the country.

FLETCHER MAKING TOUR

The Fletcher Record Company, Inc., of Long Island City, is now manufacturing four brands of records, including the "Black Swan" records made for the Pace Phonograph Company. The other three brands, "Melody," "La Belle" and "Olympic" records, will have the royalties on them paid to the publishers by the Fletcher company.

ROBINSON AND TURK WRITING

J. Russell Robinson is again actively engaged in writing songs with Roy Turk for Waterson, Berlin & Snyder, Inc., and is collaborating with Turk on several new numbers. The team has written three hits during the past few months, "Just Because You're You," "To-morrow" and their latest, "Aggravatin' Papa," which is showing up well.

HARDING WITH ABRAHAMS

Bob Harding, formerly for several years in the band and orchestra department of Waterson, Berlin & Snyder, and more recently connected with Jack Mills Inc., is now in charge of the band and orchestra department of the Maurice Abrahams Music Company.

HAROLD DIXON IN N. Y.

Harold Dixon, of the Dixon-Lane Music Publishing Company, of Chicago, was in New York last week on business. He arranged for several of his house's numbers being used for the mechanicals, chief of which is his plug number, "Call Me Back, Pal of Mine."

DAVIS GOING WEST

Joe Davis of the Triangle Music Company is leaving next week on an extensive trip to the West and South, following up the publicity given to "My Mother's Lullaby." He will travel as far west as Nebraska and as far south as Louisville, Ky.

STOOL WITH REMICK

CHICAGO, Feb. 5.—Joey Stool, for the past few years with Waterson, Berlin and Snyder in Chicago, is now associated with the Chicago office of Jerome H. Remick & Co.

MILLS INCREASES STAFF

Nat Bernstein, well known musician, and Frank Wheeler, formerly in vaudeville, have joined the band and orchestra department of Jack Mills, Inc.

STEVENS IS CHICAGO MANAGER

Milt Stevens is now in charge of the Chicago office of Ager, Yellen & Bornstein, replacing Eddie Lewis, formerly local manager for the music house.

WELLING WITH HARRIS

Henry Welling, songwriter and arranger, is now connected in the professional department of Chas. K. Harris Music Company.

POLLACK BACK FROM COAST

Bernie Pollack, of the Jack Mills, Inc., sales staff, returned last week from a six months' trip to the Pacific Coast.

BRADFORD IN ROLL DISAGREEMENT

Perry Bradford, stormy petrel of the music business, who in the capacity of writer and publisher has been in many legal disputes, is now in the midst of a disagreement with the Q. R. S. company and declares that the big roll company is in the wrong.

Bradford's claim is in connection with a new number recently published by him called "Four o'Clock Blues." This has been issued in word roll form by the Q. R. S. company, and was issued before Bradford had executed the usual release form contract.

The blank contract forwarded by the Q. R. S. to Bradford arrived after the roll was out and the royalty figure in it does not meet with Bradford's approval. Bradford declares that the matter must be adjusted to his satisfaction, or once more he will be in the courts.

SOCIETY TO CHECK RADIOS

Beginning Wednesday, February 1, the American Society of Composers, Authors & Publishers will check up and proceed to take legal action against all radio broadcasting stations which have not been licensed or made application for same, to broadcast copyrighted compositions owned by the Society, and then infringe on such music.

About one hundred licenses have been mailed to radio stations the latter part of last week. Fees range from $200 to $5,000 per year. Up to the time of going to press no radio station had been licensed by the Society nor any money for same received. However, replies from the licenses mailed are expected some time this week.

CAPITOL PROGRAMS POP. SONG

For the first time in its history the Capitol Theatre programmed a vocal offering of a popular song when the Remick song "Carolina in the Morning" was sung by Betty Ayres, with a specially built set in the background.

Originally Robert Davis, tenor, was scheduled to sing the song, but was suddenly taken ill. Miss Ayres who is one of the Capitol vocalists knew the song and replaced the tenor. The singing of the song precipitated a rush of publishers and writers to the offices of Samuel Rothafel who arranges the musical program, etc.

E. C. MILLS IN CUBA

E. C. Mills, chairman of the executive board, of the Music Publishers' Protective Association, sailed for Cuba last Saturday, where he will spend a two weeks' vacation and recuperate from a series of minor operations recently undergone. Sol Bornstein, general manager of Irving Berlin, Inc., is sailing for Cuba also, on the same vessel as that of Mr. Mills.

ANNUAL MEETING MARCH 1

The annual meeting of the members of the American Society of Composers, Authors and Publishers will be held on the evening of March 1st, at Keene's Chop House, in West Forty-fourth street.

NEW FIRMS IN M. P. P. A.

Three new music publishing houses were elected members of the Music Publishers' Protective Association last week. They are Ager, Yellen & Bornstein, Beilin & Horowitz and Maurice Abrahams, Inc.

BEN FRIEDMAN PROMOTED

Ben Friedman, formerly Newark representative, has been appointed assistant to Walter Douglass, sales manager for Waterson, Berlin & Snyder Music Company.

WARD PERRY WITH REMICK

CHICAGO, Jan. 13.—Ward Perry, late of vaudeville, is now associated with Jerome H. Remick, Chicago office.

BURLESQUE

ONE CHICAGO THEATRE FOR COLUMBIA

STAR AND GARTER ONLY HOUSE

Chicago will have only one burlesque theatre on the Columbia Circuit next season. With the sale of the Columbia Theatre there to A. H. Woods, the Columbia people decided that they would not have any theatre in the Loop to fill its place and that the Star and Garter Theatre, which is located on West Madison street, one mile from the Columbia, is to be the permanent home for their traveling attractions.

This season they had shows playing the Empress Theatre, at 63rd street and Halsted street, on the South Side. It is said that next season this house will be dropped from the circuit, and no other house in that part of the city will take its place.

Business at the Empress this season did not come up to expectations, with the matinee business being very poor. Prior to this season the Empress played vaudeville shows, for several years, that were booked out of the Western Vaudeville Managers' Association office.

The Columbia people will carry on an extensive publicity campaign late this Summer throughout Chicago which will call the attention of the people to the fact that the only Columbia Amusement attractions to be seen in that city can be seen at the Star and Garter Theatre.

It is also likely that they will add to their theatres in Cleveland and Detroit. They have one house in each of these cities and the business of the past season has led the directors to believe that another house in these cities would be a profitable venture next season.

MUTUAL DROPS SO. BETHLEHEM

The Grand Opera House, South Bethlehem, Pa., after one week's trial has been dropped from the Mutual Burlesque Circuit with the result that shows will have one week open between Scranton and Philadelphia. The reason given by Al. Singer of the Mutual Circuit for the withdrawal of the shows from the Grand is that the theatre was not in proper shape and that the heating system was not functioning sufficiently to heat the house. "Smiles and Kisses" was the attraction which played the Grand the week of January 22nd.

The Mutual officials had intended in case the Bethlehem house was a success to have the house split the week with the Majestic Theatre, Wilkes-Barre. But on account of the dropping of the South Bethlehem house the Majestic will continue to play shows for the full week.

Managers of shows which will be compelled to take the week layoff on the circuit will be permitted to book their attractions on the one-night stands in Pennsylvania which do not now play burlesque attractions.

HELEN TARR WITH "FOLLYTOWN"

Helen Tarr, who was prima donna with Sam Howe's show on the Columbia Circuit, has been engaged for the same role with J. E. Cooper's "Follytown." She will join the company next Monday at the Gaiety Theatre, Washington, when she will take the place of Dolly Rayfield.

REEB SIGNS FOR NEXT YEAR

Fred Reeb, with the J. Herbert Mack show, "Maids of America," on the Columbia Circuit, has not left the show as published but remains with it and has signed as principal comedian for next season.

BURLESQUE CLUB MEETS

A meeting of the Burlesque Club was held at the Club Rooms, Sunday afternoon, February 4. Sam Lewis was selected as temporary chairman. Glowing tribute was paid the late President James E. Cooper by Messrs. Keet and Franklyn. The chairman appointed additional members of the Entertainment Committee and a special meeting for all club members is called for next Sunday afternoon, February 11.

Bobby Clark was nominated by the chair to fill the vacancy on the Board of Directors. A special drive for securing new members was unanimously decided upon and is to commence at once.

The usual Bohemian Night was dispensed with on Sunday, out of respect to Bluch Coopers' memory.

REGULATING THE CHORUS

Nat Mortan, who has been appointed by Sam A. Scribner to work out the scheme of tabulating the chorus girls, is busily perfecting the method, which will check those chorusers who are averse to travel.

The plan will make it difficult for a girl to secure engagements only with companies while playing in and around New York, and, at the same time, will enable managers to readily fill the places of those who will quit, when the shows are about to go West. Mr. Mortan is delegated to keep tabs on all the girls and keep on hand an available supply, at a regular salary, and booking fee, with a forfeiture clause, if the girl does not stay for four full weeks.

TRIBUTE TO COOPER

A host of friends paid their last respects to James E. Cooper at the services held in Masonic Hall, Wednesday, January 31. The large renaissance room was crowded by his fellow masons and friends. Charles J. Wiley, master of Pacific Lodge, assisted by Chaplain Woodward read the service and the Pacific Vocal Quartet sang. Many members of the Burlesque and other branches of the profession were present, among them, many who have been intimately associated with the genial Bluch in a business and social way. Many mourners accompanied the body to Woodlawn Cemetery.

"JINGLE BELLS" NEW TITLE

Peck and Kolb have retitled their attraction "Jazz Babies," "Jingle Bells," and the new attraction with a new book, new scenery and new wardrobe is making a second lap over the Mutual Burlesque Circuit, starting at the Star Theatre, Brooklyn, this week. Matt B. Kolb staged the new production and cast for the leading roles Babette, Scotty Friedell, Ernie Mack, Rose Allen and Irene Perry. John Kane has been appointed company manager.

TWO NIGHT SHOWS OF "FOLLIES"

Barney Gerard's "Follies of the Day" was compelled to give two performances at the Orpheum Theatre, Paterson, last Saturday night. Business for the attraction was so good all week that by Thursday the theatre was sold out for the Saturday night performance with the result that an extra show was added for that evening beginning at 10:30 P. M. The show grossed over $10,000 on the week.

BURKHART TRIO SIGNS

The Burkhart Trio, a musical act, has been signed as an added feature with Ed. Daley's "Broadway Brevities," playing the Columbia Circuit. They will join the show on tour this week.

BROWNE WITH "BREVITIES" CO.

W. N. Browne left on Sunday night for Providence, ahead of the Broadway Brevities Co. He joined that company three days after he closed with Greenwich Village Revue.

BRIDGEPORT OUT OF MUTUAL WHEEL

PARK THEATRE CLOSES

The management of the Park Theatre, Bridgeport, decided to close the house on Saturday, February 3, with the engagement of the "Georgia Peaches." "Smiles and Kisses," which was scheduled for Bridgeport, according to the route, is laying off. The week may be filled in before long. The route will be closed up, bringing the shows from Fall River, Mass., to the Olympic, New York.

Business has been far from satisfactory of late in Bridgeport, which city had been enjoying remarkable prosperity, and a mushroom growth, during the war activities, but for some time the shops have been operating on part time schedule, cutting down the income of the theatregoing population very materially.

There are other changes projected for the Mutual Circuit, commencing with next week's bookings, and some revisions will be made in shows and in theatres. The "Town Follies" will have an open week, from February 12 to 17, owing to the elimination of the Bethlehem house. "Miss New York, Jr.," will jump from Albany to Philadelphia, February 12.

The "French Models," "The Sweet Bay-Bees," "Jingle Bells" and "Jersey Lilies" are new titles used by some of the shows, starting this week and next.

CHANGES IN MUTUAL CASTS

Quite a number of changes in various Mutual Circuit casts went into effect this week. Louis Redelsheimer has booked Ernie Mack to replace Art Snow in "Jingle Bells"; Jimmy Leonard and Rose Gordon to respectively succeed George Clayton and Marion McPherson in "The French Models"; Fannie Veddar to replace Bonnie Lloyd with "The Town Follies"; Mack and Bernard, and Frank Anderson to take the places of A. J. Stern, Bessie Rosa and Jack Slater with "The Girls From the Follies," and Wenn Miller to succeed Jack Kane with "The Girls From Reno."

BIG RECEIPTS FOR "FLAPPERS"

Rube Bernstein's "Flappers" played the Orpheum, Paterson, N. J., to $6,500 gross, receiving for his share $3,900. Rube claimed he made over $1,500. Dave Marion's own show played the Orpheum, Paterson, to $6,848 and made over $1,500. Bill claims any show that hits them on the nose on Monday, at Paterson, does business.

BILLIE RENAUD ILL

Billie Renaud, a chorister with Harry Hasting's "Knick Knacks," while playing Miner's Bronx Theatre last week was stricken with an attack of influenza, and confined to her hotel. It is expected she will be missing from the cast for four weeks.

FANNIE VEDDER WITH "FOLLIES"

Fanny Vedder joined the "Town Follies" Company at Wilkes-Barre, Pa., replacing Bonnie Lloyd, and is reported to be making good in the soubrette role.

HELEN GOULD WITH REID SHOW

Helen Gould joined Jack Reid's "Record Breakers." Beatty Weber closed with the show in Baltimore.

HART WITH "KUDDLIN' KITTENS"

James Raymond straight man with the "Kuddlin' Kittens" has been succeeded by Ed Hart.

"BIG JAMBOREE," WITH LEW KELLY, IS CORKING SHOW

"Prof. Dope" is in town. In this well known character, Lew Kelly appears at the Columbia as an added feature with "The Big Jamboree" Company. He has added a number of new lines to his ravings and retains "Roger" as his imaginary canine companion. In his various makeups, including the full dress suit at the finish, he glides on and off for the many telling scenes, with the other principals. With Frankie Hunter he has a number of extremely funny scenes, and needless to say, Frankie is right there, when working them up is required. A topical song with Charles Wesson working the responses was a big hit. The Ford and Cadillac story is retained as a punch.

Frank Hunter was a veritable fun mine, starting in white face as Tony, the cop. In the park scene, the spanking of the baby in the carriage and his flirtation bit with the mother was a big scream. The business with the toy balloons, following a number in which the chorus girls scatter the colored bubbles among the auditors, was a riot. When the balloons were returned to the stage, Hunter, dressed in a loose fitting suit, attempted to gather them, first in his arms, then in a basket and finally disposed of them with ludicrous effect, by crowding them into various portions of his wardrobe.

In the chef scene, which starts by the King calling for a new dish, Hunter cooked up a delectable chicken a la King, served in the form of a little chorus girl on a platter, which was manipulated by an invisable crane, disguised as one of five gigantic figures representing chefs. Then as the colored detective, and finally as the colored maid, who serves the booze pellets by mistake, he created more laughter. Incidentally he also showed his accomplishment in the way of acrobatic and other dancing steps with comedy trimmings. A set-to with a decrepit umbrella was another one of his comedy gems. Bob Nugent appeared as Box Car Benny, heavy in voice and makeup, but fitting in nicely in number of comedy scenes, and adding his full quota to the laugh result.

Wm. P. Murphy qualified as an excellent character actor, as the policeman, the King, which part was exceptionally well acted, and as the Society entertainer. He dresed the latter role precisely and is a valuable member of the cast.

Charles Wesson in the Juvenile role acted, sang and danced, fully up to all requirements of the standard for this show.

Teresa Adams, the prima donna, was handicapped by having lost her voice almost completely due to a heavy cold, and gave but an inkling of her vocal prowess in a blues number sung in low voice. She had to depend upon the chorus to sing the various numbers, of which there were quite a few scheduled, and the girls did well. Miss Adams made up for her temporary shortcomings by her stunning looks, and the cold did not prevent her from showing some high kicking and steps not usually contributed by a prima donna.

Virginia Ware contributed excellent work in her different scenes, notably the one showing the effect of a liberal supply of booze pellets, taken as tea. Her specialty with Frankie Hunter was really effective and in leading of the pajama number she stood out prominently as a singer and dancer.

Alice Edwards was right in line with her "Hot Lips" number and with Charles Wesson, in a fine acrobatic and grotesque dancing selections, of which the audience could not get enough. She looked particularly well in black tights.

Gladys Stockton is a gingery soubrette and her main contributions were several jazz numbers, put over in lively style. For her specialty she used a tight fitting skirt, which set off her trim little figure, and injected plenty of comedy into her work, keeping well up with the rest of this speedy organization.

A funny scene was caused by the aversion of one of the ladies to the name of a rose, and she choked every one in sight at hearing the name of this flower.

The scenic effects were very pretty, notably that of the second act, showing a fine interior with a handsome staircase, which is used effectively for a number of entrances and exits by principals and chorus. The pajama number was one of these fine groupings. Richly embroidered drops were used in connection with all the scenes.

The costumes of the principals included creations of the latest designs and richest material. Miss Adams' wardrobe was one fine gown after another, and the others in thorough keeping. The chorus appeared neatly dressed, with but little covering for the lower limbs, and the effect in this instance was pleasing.

MILL.

NUMEROUS VAUDEVILLE ARTISTS AND ORCHESTRA LEADERS WRITE AND WIRE SAYING

MY MOTHER'S LULLABY

BY BETTY GULICK—THE TEN-YEAR-OLD CHILD WONDER

IS A POSITIVE HIT

THE PUBLIC HAS READ ABOUT IT IN NEWSPAPERS AND NOW WANTS TO HEAR YOU SING OR PLAY IT

ONLY JUST SUPPOSE

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STOCK A HIT IN MIAMI

Jimmie Hodge's Musical Comedy Company is doing a record breaking business with their season of musical stock at the Park Theatre, Miami, Florida, according to reports emanating from the offices of Harry Walker, their New York booking representative. The company has been booked into the Park for an all winter season and are said to be attracting capacity audiences, due principally to the excellent bills they are offering. "Honey Girl," their attraction for this week, is said to have been a sell-out a week in advance. Next week they will revive George M. Cohan's musical comedy success, "Forty-five Minutes from Broadway." Among the other pieces lined up for an early showing by the company are "The Girl in the Limousine," "Betty Be Good," "Little Johnny Jones," "The Little Millionaire" and a musical comedy version of "The Hottentot."

The company includes Jimmie Hodges Ollie Hodges, Rafe Poulliott, J. E. Eviston, Mary Farrell, Thomas Findlay, Charley Freeland, Billy Asbury, Lew Hampton, Annette Ford, Edith Rose Scott, Pete Cameron, Freddie Reynolds Howard Rossman, Gabrielle Miller, Dorothy Lyons, Sally Fields, "Bee" Craig, Muriel Rogers, Norah Kean, Helen Graves, Mae Taylor, Margie O'Neill, Elsie Kean, Bobby Gore, Marian Comfort, Edna Jacques, Martol Lange and Leona Hester.

LONG CHICAGO RUNS

CHICAGO, Feb. 3.—"The Cat and The Canary" will reach its 200th Chicago performance Saturday night at the Princess. This mystery play opened last September and is destined to remain here throughout the balance of the season. Another production which is accorded good patronage and which will reach its 100th performance is "For All Of Us" with William Hodge which started at the La Salle and then forced to move over to the Studebaker, where the "wise ones" predicted a "flop." Hodge has had unusual success in this play with a steady draw of good attendance at every performance.

GOULD DIVORCE RECOGNIZED

ALBANY, Feb. 2.—New York State officially recognized the decree of divorce which the courts of France awarded to Frank J. Gould last week, when the Court of Appeals affirmed the decision of a lower tribunal sustaining a dismissal of the complaint in the action of Edith Kelley Gould for divorce in this State.

Frank Jay Gould married Edith Kelley in October, 1910. They were separated for some years when Mrs. Gould instituted an action for divorce in this State. Gould responded, setting up the defense that he had obtained a divorce in Paris.

Edith Kelley appeared here last season with the English "Pins and Needles" show.

"GIRL LIKE MARY" GOING OUT

CHICAGO, Feb. 3.—"A Girl Like Mary,' is the title of the new play from the pen of Ralph Kettering in which Madeline Armistead will star when that production takes to the road about Easter time. Alexander Campbell has been engaged to play as her leading man and others in the cast will be: Augustus Neville, Eleanor Rella, Reginald Knorr, Will D. Bacon, Wadsworth Harris and Carter Arvine. Eugene McGillan will stage the play and it will be under the management of C. S. Primrose.

HAYS IS MAJESTIC MANAGER

CHICAGO, Feb. 3.—Everett Hays, has been appointed manager of the Majestic Theatre here beginning tomorrow, Sunday, replacing Harry Williams who resigned to direct a syndicate department of the New York World. Everett Hays was formerly associated with the Elbert and Getchell enterprises of Des Moines, Iowa and is well known here.

REID LEFT $50,000

LOS ANGELES, Cal., Feb. 2.—Letters of administration on the estate of Wallace Reid, motion picture actor, who died here January 18, were asked today by Mrs. Dorothy Davenport Reid, the widow. Property listed with the application was estimated at approximately $50,000.

CUT IN MILEAGE RATES

A 20 per cent reduction on all mileage tickets in the denomination of $90 or over will be put into effect on March 15, as a result of a new order issued by the Interstate Commerce Commission. The tickets will be non-transferable and interchangeable, which makes the new reduction of especial importance to the theatrical profession and will result in a great saving by actors in vaudeville who easily travel enough to make a $90 ticket seem but a small item.

Such tickets have been looked forward to by the theatrical trade and other professions that do considerable traveling, including many commercial travelers who petitioned Congress to authorize the issuance of the new mileage rates. The tickets will be good on all passenger trains except special and extra fare trains when ticket holders will be subject to the additional fare.

Rules and regulations for issuance of the tickets will be published by March 1. A $90 ticket will cost $72 and will be good on about 250 first-class railroads.

The mileage order is practically a reduction in rates, the first cut since the increases ordered by the Interstate Commerce Commission in August, 1920.

SOTHERN AND MARLOWE RETURN

E. H. Sothern and Julia Marlowe who returned from Europe last week are a bit "shy" regarding appearing on Broadway in Shakespearean repertoire. So they have decided that they will refrain from appearing in any of their repertoire in New York until next October. They will appear under the management of Lee Shubert and after a twelve week engagement will begin a road tour which is scheduled to consume the balance of the season.

WILKES TO DO "DEBRIS"

Thomas Wilkes will shortly produce a new drama by Wilson Collison, entitled "Debris," at his San Francisco theatre, with his stock company. Richard Bennett, who recently closed an engagement in Chicago in "He Who Gets Slapped," is slated to play the lead.

OPPORTUNITY CONTESTS IN STOCK

The opportunity contest idea, popular in vaudeville, has finally invaded the stock houses. The plan is being utilized by the Alhambra Players, the resident company at Loew's Alhambra theatre, Brooklyn, this week and is to be continued throughout the season.

Brooklyn has been traditionally a mecca for amateur dramatic societies and the management of the Alhambra has evolved a plan that should prove a business getter. On Wednesday afternoons the contestants give a trial performance in a playlet. Those who are adjudged the winners are given a minor role in the following week's production. Since many of the contestants are members of social and dramatic organizations this feature attracts practically the entire membership of said organization, both at the trial showing and the subsequent performance.

"STRUTTIN' ALONG" OPENS

"Struttin' Along," a new musical comedy enlisting the services of an all-negro cast of forty, opened at the Century Theatre, Chicago, this week. The piece will make a tour of the Ackerman and Harris Circuit and will work East with New York as its eventual destination. The piece is being rushed into Chicago as opposition to "Shuffle Along," another negro piece which has been cleaning up in the western city. Ackerman and Harris are said to hold a financial interest in the production.

DRINKWATER TO LECTURE HERE

John Drinkwater, the English author and playwright who wrote "Abraham Lincoln," which William Harris produced, will arrive in America from England for a lecture tour on March 15. Mr. Drinkwater will appear in thirty cities on his tour and have for his subject a discourse on "America's History."

NEW SHOW FOR PETROVA

With the closing of "The White Peacock," the Selwyns are preparing to place in rehearsal "The Harlot's House," a sex drama in which Mme. Olga Petrova is to be starred.

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of February 12, 1923

NEW YORK CITY

Palace—Mildred Harris (Chaplin) & Co.—Pat Rooney & Marion Bent Revue—Davis & Pelle—Seed & Austin—Espe & Dutton—Chas. Withers & Co.—Edna Leedum & Dave Stamper—Rafayette's Dogs—Vaughn Comfort.

Alhambra—Barbette—Van Cleve & Pete—Bob Albright—Frank Farnum & Band—Mollie Fuller & Co.—Combe & Nevins.

Royal—Tim & Kitty O'Meara—Boreo—Holmes & Lavere—The Cansinos—Louise Lovely & Co.—Katherine Murray.

Riverside—The McIntyres—Segal & Carroll—Claude & Marion—Irene Franklin—Clark & Bergman—Wilton Sisters—Carter & Cornish—Lime Trio.

81st Street—Wellington Cross & Co.—Lewis & Dody—Aunt Dinah & Band—Sophie Brandt—Four Tawakis.

Broadway—Ruby Royce—Swor & Conroy.

Jefferson (First Half)—A. C. Astor—Allyn Mann & Co.—Jim McWilliams—Leavitt & Lockwood—Texas Four. (Second Half)—Travers, Douglas & Co.—Demarest & Collette.

Franklin (First Half)—Ritter & Knappe—Demarest & Collette—Allman & Harvey—50 Miles from Broadway. (Second Half)—Follis & Le Roy—Leavitt & Lockwood—Harry Stoddard & Band.

Coliseum (First Half)—Frank McGlynn—The Son Dodger. (Second Half)—Jim McWilliams.

Fordham (First Half)—Sargent & Marvin—Franklin Ardell—Alice Hamilton—Four Camerons. (Second Half)—Ritter & Knappe—50 Miles from Broadway—Texas Four—Weber & Ridner.

Hamilton (First Half)—Kenny & Hollis. (Second Half)—Rolland, Travers & Co.—Alice Hamilton—Rockwell & Fox.

Regent (First Half)—Rolland, Travers & Co.—Follis & Le Roy—Rockwell & Fox. (Second Half)—Kenny & Hollis—Long Tack Sam.

Proctor's 23d St. (First Half)—B. G. & Q. P.—Billy Gould—Josephine Harmon & Co.—Dorothy Sadler & Co.—Morris & Shaw—Movie Mack. (Second Half)—Girard's Monkeys—Bingham & Meyers—Jack Doran—Salbini & Alberts—Sampson & Douglas—Yip Yaphankers.

Proctor's 125th St. (First Half)—Virginia Williamson—Reiff Bros.—Holland Romance—Yip Yaphankers. (Second Half)—B. G. & Q. P.—Merritt & Coughlin—Bruch & Thurston.

BROOKLYN, N. Y.

Orpheum—Watts & Hawley—Marga Waldron—Gordon & Rica—W. C. Dornfield—Rae, Eleanor Ball & Brother—Willie Schenck.

Bushwick—The Duttins—Van & Corbett—Harriet Rempel & Co.—Kellam & O'Dare—Clifton & De Rex—Madeline Collins.

Rivera (First Half)—Josephine Dunfee—Weber & Ridnor. (Second Half)—Sargent & Marvin—Four Camerons.

Flatbush—Lillian Shaw—Moss & Frye.

Far Rockaway (Second Half)—Allman & Harvey—Franklin Ardell & Co.—Mary Haynes & Co.

BALTIMORE, MD.

Maryland—Herbert Clifton—Bill, Genevieve & Walters—B. C. Hilliam—Gus Fowler—Aileen Stanley—Moran & Mack.

BOSTON, MASS.

Keith's—The Rooneys—Ben Bernie & Band—Rhodes & Whatson—Dillon & Parker—Lonesome Manor—Olsen & Johnson—Howard's Ponies.

BUFFALO, N. Y.

Shea's—Redmond & Wells—Bowers, Walters & Crooker—Brown Sisters—Sophie Tucker—Wells, Virginia & West—Kay, Hamlin & Kay.

CINCINNATI, OHIO

Keith's—Paul Sydell—The Mac Sovereigns—Gordon & Ford—Al Herman—Wm. Ebs & Co.

CLEVELAND, OHIO

Palace—Jack Joyce—Edna Aug—Four Yellerons—Deagon & Mack—Chick Sale.

105th St.—Mac Sovereigns—Render & Armstrong—Ted Lorraine & Co.—Fenton & Fields—Madam Herman.

COLUMBUS, OHIO

Keith's—Autumn Trio—Janet of France—Owen McGiveney—Bert & Betty Wheeler—Wm. & Joe Mandell.

DETROIT, MICH.

Temple—Canova—Dooley & Storey—Anderson & Burt—Harry Burns—Sheldon, Balantyne & Hoft—Belle Baker—Brown & Whitaker—Osborne Trio.

ELIZABETH, N. J.

Proctor's (First Half)—Polly & Oz—Mack & Lane—Elizabeth Follies. (Second Half)—Gertrude Barnes—Morris & Shaw—Elizabeth Follies.

ERIE, PA.

Colonial—Oakes & DeLour—Wyeth & Wynn—Hazel Green & Band—Bob Willis—Lee & Cranston.

GRAND RAPIDS, MICH.

Empress — Howard Nichols — Dixie Four — The Driants—Patricola—Al & Fannie Stedman.

HAMILTON, ONT.

Keith's—Geo. Moore & Co.—Meehan & Newman—The Comebacks.

INDIANAPOLIS, IND.

Keith's—Bronson & Edwards—Joseph Diskay—Walters & Walters—Tom Smith & Co.

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LOWELL, MASS.

Keith's — Mercedes—Four Runaways—Anitta—Mel Klee—Francis & Day—Marie & Ann Clarke.

MONTREAL, CAN.

(Feb. 11)—McCarthy & Stenard—Musical Geraldos—Frank Wilson—Trip to Hitland—Florence Brady.

Princess—Yost & Clady—Boyle & Bennett—Lillian Leizel—Ray & E. Dean—Marion Harris—Mitty & Tillio—Santos & Hayes—Valentine & Bell.

PHILADELPHIA, PA.

Keith's—DeLyle Alda—Four Phillips—Will Mahoney—Oliver & Olp—Hawthorne & Cook—Fridkin & Rhoda—H. & H. Scholder.

PITTSBURGH, PA.

Davis — Loyal's Dogs — Dave Roth — Lang & Blakely—Shaw & Lee—Grace Huff & Co.

PORTLAND, ME.

Keith's—Cahill & Romaine—Home Town Follies—Alanson—Betty Donn—McLaughlin & Evans.

PROVIDENCE, R. I.

E. F. Albee—Maggie Clifton & Partner—Bob Anderson & Pony—Moore & Freed—Ann Gray—Robbie Gordone.

ROCHESTER, N. Y.

Temple—Danoise Sisters—Jones & Jones—Percival Noel & Co.—Chief Caupolican—Meyers & Hansford—Tom Patricola—Nihla.

SYRACUSE, N. Y.

Keith's—Archie & Gertie Falls—Miller & Capman—Healy & Cross—The Show Off.

TOLEDO, OHIO

Keith's — Harry Moore — Harry Jolson — The Hartwells—Murray & Oakland—Kerr & Weston.

TORONTO, ONT.

Shea's — The Buetters — Rule & O'Brien — Schichtl's Manikins—Elizabeth Brice—Doris Humphries & Co.—Joe Cook—Alexanders & Smith.

WASHINGTON, D. C.

Keith's—Ten Eyck & Wiley—Trixie Friganza—Georges Dufranne—Julia Arthur—Clayton & Edwards—Toto—Lane & Harper—R. & W. Roberts.

ORPHEUM CIRCUIT
Week of February 12, 1923

CHICAGO, ILL.

State Lake—William & Wolfus—McDevitt, Kelly & Quinn—Hackett & Delmar—Weak Spot—Around the Corner—Iswakawa Japs.

Palace—Creole Fashion Plate—Jimmy Carr—Billy Glason—Gordon & Ford—Weavers—Glenn & Jenkins—Meehan's Dogs—Vincent O'Donnell—Andrieff Three.

DENVER, COLO.

Orpheum—Walter C. Kelly—Dugan & Raymond—G. & P. Magley—El Rey Sisters—J. P. Hymer—Jack Hanley.

DES MOINES, IA.

Orpheum—Pauline—Pearson, New & Pears—Claude & Fannie Usher—Byal & Eary—Alma Neilson—Val. & E. Stanton—McRae & Clegg—Elida Morris.

KANSAS CITY, MO.

Main Street—Sealo—Bobby Folsom & Band.

Orpheum — Florenis—Bernard & Garey—Hall, Ermine & Brice—Dance Creations, 1923—Lou Tellegen—Jack Benny—Margaret Young—Elly—Clara Howard.

LOS ANGELES, CAL.

Orpheum—Circumstantial Evidence—O'Donnell & Blair—Stan Stanley—Barr, Carrell & Syrell—A. & M. Havell—Flying Henrys—Langford & Fredericks—Frisco—Pietro.

Hill Street—Pietro—Tuscano Bros.—Billy Dale—Alan Shaw—Langford & Frederick—Spencer & Williams.

MEMPHIS, TENN.

Orpheum—Hyams & McIntyre—Flashes—York & King — Juggleland — Bessie Clifford — Smith & Strong—Fisher & Gilmore.

MILWAUKEE, WIS.

Palace—Eddie Foy—Bailey & Gowan—Rath Bros.—Adolphus & Co.—Fred Hughes—Galetti & Kokin—Rubin & Hall.

MINNEAPOLIS, MINN.

Hennepin—Osborn Novelty Orches.—Les Gellis—Little Billy—Clara Howard—Theo. Roberts—Royal Sidneys—Adelaide Bell—Wylie & Hartman.

NEW ORLEANS, LA.

Orpheum—Land of Fantaisie—Thank You, Doctor—Babcock & Dolly—Herbert & Dare—Lloyd & Good.

OAKLAND, CAL.

Orpheum—Harry Holman—Stars of Yesterday—Zelaya—Perez & Marguerite—Zelda Bros.—Hughes & Debrow.

OMAHA, NEB.

Orpheum—Juggling Nelsons—Neal Abel—Burke & Durkin—Conlin & Glass—Parlor Bedroom & Bath—McKay & Ardine—Mallia Bart.

PORTLAND, ME.

Orpheum—Wm. Faversham—Jack Osterman—Davis & Darnell—Johnson & Baker—Love Sisters—Crystal Bennett.

SACRAMENTO AND FRESNO

Orpheum—Ethel Parker—Hurst & Vogt—Jack La Vere—Valand Gamble—Collier & De Wald—Berzac's Circus—Doree's Operalogue—Bobby Henshaw.

ST. LOUIS, MO.

Orpheum — Henry Santry — Franklin Charles — Jack Norton—Burns & Lynn—Four Aces—Seymours.

ST. PAUL, MINN.

Orpheum—Lamont Trio—Four of Us—Letter Writer—Houdini—D. D. H.—Brava, Michelino & Trujillio—John Winnie Hennings.

SAN FRANCISCO, CAL.

Orpheum — Harry Langdon — Seattle Harmony Kings—Donegan & Steager—Milt Collins—Farrell & Florence—Johnson & Baker—Frances Williams Vannesi.

Golden Gate—Freis & Wilson—Wilfred Clark—Bert Fitzgibbon—Eddie Miller—Ethel Parker.

SEATTLE, WASH.

Orpheum — Rogers & Allen — Bert Howard — "Marry Me"—Max & Moritz—Carlisle & Lamal—Aerial Valentines—Eddie Borden & Dwyer.

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SIOUX CITY, IOWA

Orpheum—Arleys—Eric Zardo—Henry Catalano—Flanagan & Morrison—Dooley & Sales—De Witt, Burns & Torrence—Vardell Bros.—Bill Robinson—Roscoe Ails.

VANCOUVER, B. C.

Orpheum—Jessie Busley—Edwin George—Whitefield & Ireland—Gautier's Bricklayers—Ducal & Leary.

WINNIPEG, MAN.

Orpheum—Julian Eltinge—Coogan & Casey—Chas. Wilson—Dudel & Dunigan—Mignonette Kokin—Lloyd Nevado—Richard Kean.

PANTAGES CIRCUIT
Week of February 12, 1923

MINNEAPOLIS, MINN.

TO COME — .....

ST. PAUL, MINN.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Ross & Roma.

WINNIPEG, MAN.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers.

REGINA AND SASKATOON

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle Lewis.

TRAVEL

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

SPOKANE, WASH.

Little Cinderella—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Bell—Morrissey & Young.

SEATTLE, WASH.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

VANCOUVER, B. C.

The Lavellas—Three Is a Crowd—Ford & Trilly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

TACOMA, WASH.

San Diego Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

PORTLAND, ORE.

The Lunars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Major Rhodes.

TRAVEL

Kate Wiley—Betty & Lou Hart—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet.

SAN FRANCISCO, CAL.

Rinaldo Bros.—L. Burkhart Co.—Pierce & Goff—Ketner & Reaney—Thalero.

OAKLAND, CAL.

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

LOS ANGELES, CAL.

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

SAN DIEGO, CAL.

Nelson's Catland—Jan Rubini—Western & Eline—Bits & Pieces—Dave Thursby.

LONG BEACH, CAL.

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

SALT LAKE CITY, UTAH

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

OGDEN, UTAH

Leach Wallin Trio—Kaufman & Lillian—Charnyoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

DENVER, COLO.

Alexander Bros. & Evelyn—Ridiculous Ricco—Maude Earle—Fashion Plate Mine.—Britt Wood—Blake's Mules.

POLI CIRCUIT
Week of February 5, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—The Adroits—Bob Ferns Co.—Cook & Oatman—Young America—Clinton & Rooney—Justa Marshall's Revue.

Poli's (Second Half)—Three Kirkillos—Jimmy Reynolds—Juvenile Follies—Martha Pryor—Alyn Mann & Co.

HARTFORD, CONN.

Palace (Second Half)—Frank Shields—Doris Duncan—Fairy Tale Follies—Eckert & Harrison—Oh Allah.

Capital (Second Half)—Russell & Hayes—Victor Graff—China Blue Plate—Briscoe & Rauh—Wilkins & Hughes.

NEW HAVEN, CONN.

Palace (Second Half)—Desso Retter—Sarah Padden Co.—Wilton Sisters—Conners Revue.

SCRANTON, PA.

Poli's (Second Half)—Three Marshons—Tabor & Green—Clifford Wayne Trio—Baron & Burt—Sayer Midgley Co.

SPRINGFIELD, MASS.

Palace (Second Half)—Carpos Bros.—Lamoy & Pearson—Tunes & Stops—Adams & Griffith—Baal Bok.

WATERBURY, CONN.

Palace (Second Half)—Dundein & Play—Monroe & Mac—Roy & Arthur—Barnum Was Right.

WILKES-BARRE, PA.

Poli's (Second Half)—P. & G. Hall—Melroy Sisters—Dress Rehearsal—Otto Bros.—Cameo Revue.

WORCESTER, MASS.

Poli's (Second Half)—Bernard & Bets—York & Maybelle—Sampsell & Leonhard—Jones & Ray.

F. F. PROCTOR
Week of February 5, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Mary Haynes—Joe Browning—F. Farnum Band—Mack & Lane.

23rd St. (Second Half)—Gold & Sunshine—Rob Mills—Jack Walsh—Margot & Francis—Alexander Girls Co.

58th St. (Second Half)—Franklyn Ardell—Wardell & Costa—Bardon & Dwyer—Phondell Four.

125th St. (Second Half)—Timely Revue—Sampson & Douglas—Canton Trio—Blanchette & Devere—Libonati—Creations.

ALBANY, N. Y.

(Second Half)—Frank Wilson—Paul Hill & Co.—Jean Sothern—Vincent Lopez Orchestra.

MT. VERNON, N. Y.

(Second Half)—Movie Masque—Harrison & Dakin—Howard & Lewis—Ruby Royce.

NEWARK, N. J.

Sargent & Marvin—Oliver & Olp—Miss White—Trixie Friganza—Four Camerons—Howard & Clark Revue—Pot Pourri.

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PATERSON, N. J.

(Second Half)—Dorothy Raynor—Worsley & Hillyer—Barrys & Wolfords.

SCHENECTADY, N. Y.

(Second Half)—North & South—Smith & Barker—Girlie & Her Dandies.

TROY, N. Y.

(Second Half)—The Geralds—Margie Carson—Seed & Austin—Patricola Co.—Boy & Boyer.

YONKERS, N. Y.

(Second Half)—Rose Dell—Harry Breen—Thompson & Covin—Janis & Chaplow—Dolly Davis Revue.

B. F. KEITH BOOKING EXCHANGE
Week of February 5, 1923

NEW YORK CITY

Broadway—Eddie Nelson—Joseline McBanns—Geo. LeMaire Co.—Oh Allah—Mare Cavanaugh Co.—Lane & Harper—Newell & Most.

Fordham (Second Half)—Rooney & Bent—Freda & Anthony—Davis & Bell—Frank J. Sidney Co.

Coliseum (Second Half)—Mollie Fuller Co.—Texas Four—Three Lordens—Victor Moore Co.

BROOKLYN, N. Y.

Flatbush—Johnson Burke—Roland Travers—Combe & Nevins—Hotel Biltmore Band—Cooper & Ricardo—Gretta Arone Co.

Greenpoint (Second Half)—Mulcahey & Weber—Walsh & Ellis—Rolland & Rae—Three Armins—Bison City Four.

Rivera (Second Half)—Gordon & Healy—Gibson & Price.

Prospect (Second Half)—A. Francis & Johnnies—Allen & Kent—Basil & Allen—Valda, Meers & Valda.

(Continued on page 26)

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CIRCUS

LEAGUE CANDIDATES

CHICAGO, Feb. 5.—Three tickets have made their appearance in the annual election campaign of the Showmen's League of America. Yet there is little difference among them.

Edward P. Neuman is the candidate for president on all three tickets. Fred Barnes and Charles Duffield appear on two, on one running for vice-president and on the other one is running second vice-president, and on the other ticket the positions are reversed. The Board of Governors on all three tickets contains names common to each other yet there are slight differences in the complete list.

TANTLINGER CONNECTS

CHICAGO, Feb. 5.—W. Vern Tantlinger, who was equestrian director of 101 Ranch Wild West when Fred Beckman was manager of that company, will be with Mr. Beckman again this summer. More recently Mr. Tantlinger, was for several years with the Wortham enterprizes, but not with the show Mr. Beckman purchased.

Cliff Wilson, with his monkey circus, will also be a feature with Beckman's offering. John T. Bachman will direct the wild animal circus with Wortham's World's Best Shows.

OAKLEY'S DAUGHTER ON STAGE

Verona Oakley, only daughter of the late (Slivers) Oakley, a famous clown, has made her debut in the professional field this season. She is with Arthur Hammerstein's musical play, "The Wild Flower." Miss Oakley is a very beautiful girl not yet out of her teens and last summer was one of the picked beauties in *Vogue Magazine* and while the show was playing Wilkes-Barre, Pa. Fisher the cartoonist included Miss Oakley in the pen and ink sketches of some of the company.

ROBINSON AT CALGARY

CHICAGO, Feb. 5.—George Robinson, formerly general agent for Wortham's amusement enterprizes, and now holding the same position for the Wortham show that is going out shortly with him as one of the partners, attended the Calgary session. Mr. Robinson is known as the "Sphinx of Showdom" and at Calgary he played the part, not even appearing to quote figures, but stood solely back as an observer.

ONE SIDE SHOW WITH RINGLINGS

From latest reports there will be only one side show with the Ringling Bros. and Barnum & Bailey Combined Shows this year and it will be under the direction of Lew Graham. Last season the show carried an annex show directed by Clyde Ingalls.

HALL ACT WITH INDOOR SHOWS

William P. Hall, Lancaster, Mo., writes that his Troupe of Performing Elephants will play several indoor circuses this winter, playing return engagements in several cities they played last year. They played for the Shrine Circle in Fargo, Dak., last week.

MYERS IN LIMA

Harry Myers, last season with the Al. G. Barnes Wild Animal Circus, is wintering in his home town, Lima, Ohio. Mr. Myers will be back again this coming season on the Barnes Circus.

TOM HART SIGNS

To Hart, the well-known clown, will again this coming season be seen in Clown Alley with the Hagenbeck-Wallace Shows were he was the past season.

FRANK SPELLMAN ILL

There is a rumor on Broadway that Frank P. Spellman, well-known promotor, is seriously ill in a hospital in Buffalo, N. Y.

SHRINE CIRCUR IN DETROIT

The Moslem Temple of Shrine in Detroit, Mich., are putting on one of the biggest Indoor Circuses ever presented, starting Feb. 5th and it will be presented twice a day for two consecutive weeks. The Circus will be furnished by Wirth-Blumenfeld Co., of New York, and will be put on under personal direction of Frank Wirth. The program will include the following well-known acts headed by the Great Riders, May Wirth with Phil. and the Family, the Seigrist-Silbon Troupe, The International Troupe, Aerial Shaws, Hai Yung Chinese Troupe, Hills Comedy Circus, Raymond & Mason, Silbon Sisters, The Winchesters, and large Company of Clowns under direction of Spader Johnson himself with Hart Bros., Kid Kennard, Frank McStay, Herman Joseph, Paul Jerome.

BIG VERDICT FOR CIRCUS RIDER

TOLEDO, Feb. 5.—Hattie McCree, circus rider, received a verdict of $100,000 damages in the Federal Court here last week in her suit against Walker D. Hines, former Director of Railroads for a broken back suffered in the Michigan Central wreck on June 22, 1918. She was permanently incapacitated.

The accident in which she suffered her injuries was that of the big wreck of the Hagenbeck-Wallace Shows in which seventy-five lost their lives and nearly two hundred were injured.

A troup train of empty Pullmans crashed into and ploughed its way through four sleeping cars of the second section of the circus train at Ivanhoe, six miles east of Gary, Ill.

MOORE SHOW IN RICHMOND

The John W. Moore Indoor Circus (Eastern) is presenting the following program now in Richmond, Va.: The Nelson Family of Acrobats of nine people, the three Flying Millers, Mike Cahill, the Act in the Clouds, Aerial Cromwells, LaCiere and LaCiere, contortionists, Randow Comedy Trio, Plesse, the head balancer, Ali Ben Hassen Ten Arabs act, and Rose

DOWNIE IN MT. CLEMONS

Andrew Downie and wife, after a visit to his home town, Medina, N. Y., are now at Mt. Clemons, Mich., for a couple of weeks, after which Downie will return to winter quarters and put the finishing touches to his show, the Walter L. Main Circus.

MAY WIRTH RECUPERATING

May Wirth, the well-known rider, went under a minor operation in New York last week and had her tonsils taken out, after which she and the family went to Atlantic City, N. J., for a short rest before opening their present engagement in Detroit, Mich., this week.

LOOKING FOR GRACE HARDING

Charles McCarthy, of 253 West Washington street, Syracuse, N. Y., wishes to know the present address of Grace Harding (stage name). She was connected with both stage and circuses. She was on the stage in 1896.

CIRCUS ACT IN VAUDEVILLE

Valdo-Mears-Valdo are playing vaudeville dates in and around New York and will again be with the Ringling Bros. and Barnum and Bailey Combined Shows this coming season, having been with this show for several years.

RINGLING IN FLORIDA

Richard T. Ringling son of the late Alf. T. Ringling, passed through New York last week on his way to Florida from his ranch in White Sulphur Springs, Montana. He will return to New York shortly.

OUTDOOR EXPOSITIONS

NEISS RETURNS EAST

TORONTO, Can., Feb. 5.—Victor I. Neiss, of the Canadian American Shows, and three members of his staff, returned last week to the show's offices in Yonge street from the Pacific Coast, where he had been unusually successful in arranging some of the best bookings under the most desirable auspices in that part of the country.

While en route to the home office the party stopped at the Winter resort, Banff, for a short vacation. Every indication, Mr. Neiss and his staff believes, points toward an unusually prosperous season for their caravan.

CHEFALO BACK FROM EUROPE

Nick Chefalo, of the act looping the loop on a bicycle, has just returned with his wife and three children from Europe. Mr. Chefalo went abroad over a year ago with Clyde Ingalls, who put on the show in the Olympic, London, and in which Mr. Chefalo was one of the principal attractions, and at the close of the show he toured the following countries, France, Spain and Portugal, returning to this country by way of England on the S. S. *Regina* and will go to his home in Chelsea, Mass., for a short vacation.

UNGER MAKES MANY SALES

Morris Unger, of the Unger Construction Company of Pittsburgh, Pa., reports the following sales he made for his company last week: Giant Pin Wheel, Ball Bros., Olympic Park, Newark N. J.; Giant Pin Wheel, Mr. Silverman, Monticello Park, Monticello, N. Y.; Whirl-a-Gig, Crystal Lake Park, Eagle Rock, N. J.

STATE FAIR AT AURORA

AURORA, Ill., Jan. 22.—The second annual fair of the Central States Fair and Exposition will be held here from August 17 to 25. A stock issue of $250,000 in seven per cent bonds is being sold, and practically two-thirds of that amount has been closed, almost entirely to stockholders.

RAPPS AND TIFFIN IN NEW YORK

Abe Rapps and Sam Tiffin, two well known concessioners last seasons with the Rupel Shows are in New York looking over several propositions for this coming season.

WHEELAN WITH STRATFORD & CO.

Richard M. Wheelan an old time concessioner, is now located with the Stratford Candies Inc., N. Y., looking after the Bazar and Exposition trade, he was formerly with the Auerbach Co.

KEMPF JOINS KENNEDY

CHICAGO, Feb. 5.—The Kempf Brothers, Irving and Bruce, builders of the model city, a long time with the Wortham shows, recently disorganized, will be with the Kennedy shows this coming season.

ANDERSON IN NEW YORK

Sam Anderson of the California Shows of Boston, Mass., was in New York with his partner, Harry Hall, on business last week. The show will have a new Caterpillar Ride with them this season.

CONTRACTS FOR STOCK WHEELS

Sam Glickman has contracted with I. J. Polock manager of the World At Home Shows for all the Stock Wheels on the show for the coming season.

TRI-STATE SHOW AT SAVANNAH

B. K. Hanafourde, general manager of the Tri-State Exposition, announces that it will be held at Savannah, Ga., October 15 to 20, inclusive, 1923.

WORTHAM SHOW SOLD

SAN ANTONIO, Tex., Feb. 5.—Mrs. Clarence A. Wortham, widow of the outdoor showman, as administratrix of his estate, has sold the property and title of "Wortham's World's Best Shows" to Fred Beckmann, B. S. Gerety and George E. Robinson. These men were connected with the show they purchased during Wortham's lifetime, as manager, assistant manager and general agent, respectively.

Mrs. Wortham announced after the sale that she would dispose of her husband's properties one at a time, as he left no will, and she felt that the most revenue would be obtained in this way from the properties he left.

RETURN FROM SOUTH AMERICA

After an extensive tour of West Indies and finally locating at Venezuela for a few weeks, Morris and Irvin Merson, with Harry Goodwin, finally returned to New York for the remainder of the Winter. They left New York with the Harry Witt Shows the early part of November. The boys returned to New York on account of lonesomeness for the States and being very poor sailors decided that the U. S. A. was good enough for them. The Merson boys are now located at 785 8th avenue, where they have a general merchandise store. They report that the Harry Witt Shows were enjoying failry good business.

TRACY HICKS IN N. Y.

Tracy C. (Jimmie) Hicks of the Pan-American Doll & Novelty Company, Kansas City, Mo., manufacturer of dolls and novelties, was in New York on business for his company, purchasing imported novelties, etc. Mr. Hicks has patented a new radio outfit complete that can be attached to metal parts of an electric car or phone or electric light wire and receive very distinctly any broadcasting. He will announce shortly this new invention through the CLIPPER.

MYER TAXIER IN N. Y.

Myer Taxier, who has had for several seasons the Rides on the Wortham's Shows was in New York for a few days last week on business. Mr. Taxier will have his rides on the Morris and Castle Shows this coming season and on his return south he will stop at Buffalo to look over his new Caterpillar Ride recently ordered.

WHERE IS GRACE MENSCH?

B. Merger Hartman, attorney, 406 New Kern Building, Portsmouth, Va., is anxious to locate Mrs. Grace Mensch, last heard of on the Gloth's Greater Shows, November, 1921, at Monroe, Ga. Mr. Hartman has information of interest to Mrs. Mensch.

WORLD SHOWS IN PERU

The latest report from the World Standard Shows, Hughes, Kitz and Hamilton, managers, at Lima Peru, is that they were having very good business and were undecided as to just what date they would return to the States.

WINTERING IN FLORIDA

The following show folks are wintering in Miami, Fla.: Mr. and Mrs. Clyde Hipple, Mr. and Mrs. James Walsh, Mrs. Emma Freari, Mr. and Mrs. Johnny Wallace and Bill Wyatt.

EXPOSITION SHOWS ROUTE

Johnny J. Jones Expo. Shows—(Fair) Tampa, Fla., Feb. 1-10.

Miller Bros. Shows—Pensacola, Fla., Feb. 5-13.

Snapp Bros. Shows—San Diego, Cal., Feb. 5-15.

$1,000.00 REWARD

To Concession Operators, Wheelmen, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, O.

SAVIDGE SHOW READY

WAYNE, Neb., Feb. 5.—The Walter Savidge Amusement Company will take to the road shortly for their 1923 season, opening May 5 at Wayne, Nebraska, playing two Saturdays.

This season's show is larger than ever and 10 cars will be necessary to carry the amusement company which includes 5 paid shows, 3 rides, 30 concessions, and 150 people. Four free acts are also included in the entertainment. The Flying De Armonds and Wizarde Duo, are with the show as well as a concert band of 16 pieces and an orchestra of twelve pieces, for the big show.

The Walter Savidge Dramatic Players will hold forth under the big top seating 2,400 people. The dramatic tent is unusually well equipped and one of the most beautiful as well. The stage is 30 x 60 and all dressing rooms are well situated for the comfort and convenience of the players. The lighting effects and equipment is also one of the best carried by any tent organization, and a full crew is carried to handle it. The repertoire is changed nightly with the latest releases and the feature show has always been with the Savidge attractions.

The show travels in its own private train, composed of two pullmans, two baggage cars, and six flat cars, using 24 large wagons. The show has been playing the same territory for the past 17 seasons and has grown to its present proportions from 3 dray loads. This is accounted for by the Walter Savidge Amusement Company to the "good, clean, square type of shows" which they have always presented.

NEW PLAY FOR MARY RYAN

Sam H. Harris will star Mary Ryan in a new play, "Snow," which will get under way within the next few weeks. Sam Forrest will stage the piece.

MACK TO HANDLE COOPER AFFAIR

J. Herbert Mack, president of the Columbia Amusement Company will continue the operations of the affairs of James E. Cooper, the burlesque producer who died on Jan. 29.

Of the three shows which Cooper operated on the Columbia Circuit, he was only the owner of one—"Follytown"—and operated two—"The Big Jamboree," and "Keep Smiling"—he operated on a salary for Samuel Scribner, his brother-in-law.

According to arrangements made with Cooper's widow Mr. Mack will supervise the operation of all of the shows this season, and will give the weekly salary received by Cooper for the two Scribner shows to Mrs. Cooper as well as the entire profits of "Follytown."

The Cooper office will be kept up for the balance of the present season with Billy Wells who is the general manager of the Cooper enterprises, in charge. Wells will be in constant touch with Mr. Mack and operate the office according to the latter's directions.

The will Cooper left, has as yet not been read.

Besides his widow, Cooper is survived by a daughter, 19 years old.

REVIVING "POLITICIANS"

Aaron Hoffman's musical comedy, "The Politicians" is to be revived for a tour of the one nighters in the middle west. The piece will open at the Strand Theatre, Chicago, the latter part of the month, after which it will proceed on a tour of the mid-western cities.

WEST IN NEW ORLEANS

Eugene West, song-writer, is spending the remainder of the Winter with relatives in New Orleans, where he is taking a vacation and also working on some new numbers.

"THE COMEDIAN" FOR LYCEUM

"The Comedian" in which Lionel Atwill is being starred by David Belasco will be presented at the Lyceum Theatre upon the closing of David Warfield in "The Merchant of Venice." "The Comedian" will begin its New York engagement on March 12.

MILTON AGER MARRIES

Milton Ager, member of the music publishing firm of Ager, Yellen & Bornstein was married on Thursday of last week to Miss Celia Rubenstein, an art student formerly of Los Angeles.

Ager's marriage was quietly celebrated, practically no one knowing of it until he made the announcement on Friday.

NEW NAME FOR "MISS DAISY"

Billy Hawthorne has changed the title of his musical comedy from "Miss Daisy" to "Daisy Won't Tell." The piece was placed in rehearsal last week and will open the early part of next month in Springfield, Mass. The production will enlist the services of fifteen principals and a chorus of eighteen girls.

RELEASED FOR STOCK

Arthur C. Aiston released for stock companies last week, "Woman's Greatest Sin," a melodrama by C. A. De Lima, which recently closed its road tour in Canada. Aiston had the show on tour last season and up to the beginning of this year.

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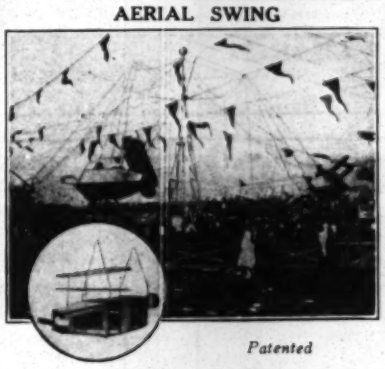
AERIAL SWING



Portable—Price $2500 F. O. B. Pittsburgh, Pa. Terms ½ cash, balance suit yourself.

Portable, can be loaded in 36 ft. box car. Height 40 feet over all. Furnished with ticket box, fence entrance arch, all electrical wiring, tools, jack, etc.

6 aero planes with rudders, wings and propellors that revolve giving correct imitation of aeroplane in motion. Has taken in as high as $1,260 in one day. Furnished with four cylinder engine or Fordson tractor, $200 extra.

This is a Gilly outfit. Stationary aero swing $2,500 complete with entrance arch; fence, ticket box. Electric sign. All electrical fixtures with 6 aeroplanes that have rudders, wings and propellors that revolve. Furnished with an electric motor. Beautifully illuminated. Terms ½ cash, balance suit yourself.

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OPENS FAYETTEVILLE, N. C., MARCH 24

Can place shows and concessions. Useful carnival people in all departments.

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JAMES M. BENSON, Johnstown, Pa. } Address General Delivery

Fulfilling Expectations

Without regard to her standing on the ladder of fame and fortune, the actress is expected to be perfectly attired in every detail. In the matter of her slippers she has had recourse to the shops of I. Miller, where every slipper is stunning though prices may range from $10 to $18.50.

I. MILLER

Broadway at Forty-Sixth Street

Open until 9 p. m.

In Chicago—State Street at Monroe

JOHNNY **SULLY** AND MURIELL **THOMAS**

KEEPING PACE with the VERY BEST ACTS in VAUDEVILLE and STILL IMPROVING. NOTE—ALL of OUR SURE-FIRE MATERIAL PROTECTED by COPYRIGHT!

STARS OF BURLESQUE

OMIKSE CIMOC

ERNIE MACK

WORKING? YES WITH JINGLE BELLS

SOUBRETTE? INGENUE?? PRIMA DONNA??? WHAT AM I???

LOUISE WRIGHT

SEE ME AND JUDGE FOR YOURSELF IN "HELLO, GOOD TIMES"

INGENUE LEADS

DOING SPECIALTY ALSO

PEACHES PONTON

WITH LAUGHIN' THRU

DOING SPECIALTY AND PLAYING PARTS

BERT MARKS, NICK VITALE and LOU MARKS

WITH AL REEVES SHOW

SINGING AND ACROBATIC DANCING JUVENILE DOING SPECIALTY

Open for Offers for Next Season

Jack STAIB and BARTLETT Ethel

Singing and Dancing Soubrette

ALSO NUMBER PRODUCER

JAZZ TIME REVUE

PRINCIPAL COMEDIAN

DOING DUTCH

TOMMY BURNS

WITH TOM SULLIVAN'S MONTE CARLO GIRLS

Featured with "Hello Good Times" Personal Direction JOHN G. JERMON

NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

READY TO ACCEPT OFFERS FOR NEXT SEASON

CALIFORNIA TRIO

BEN JOSS, HARRY BART, JIM HALL, Managers

This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper*.

WITH BARNEY GERARD'S FOLLIES OF THE DAY

SMALLEST PRIMA DONNA IN BURLESQUE

GLAD TO GET BACK AGAIN

BETTY WEBER

WITH JACK REID'S RECORD BREAKERS

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NOW TOURING WITH HARRY FIELDS' HELLO JAKE GIRLS

JOHNNY WALSH AND TAYE CHARLIE

Characters and Juvenile

"Patsy"

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THE INTERNATIONAL TENOR

COMPOSER OF "YOU WILL COME BACK TO ME"

"SEGUED" FROM JACK REID'S, SHUBERT UNIT TO JACK REID'S RECORD BREAKERS COLUMBIA CIRCUIT

Direction RUFUS LE MAIRE

GEORGE PUGET

STRAIGHT and PRODUCER with "Monte Carlo Girls"

JAMES G. MOORE

Banjo King

JUVENILE STRAIGHT

BAND BOX REVUE

FRANCES SMITH

SOUBRETTE

BETTY ABBOTT

SOUBRETTE

"LAUGHIN' THRU 1922

MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

EMILY NICE

INGENUE-SOUBRETTE—"TOWN FOLLIES"

AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With "Rockets."

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"GIRLS A LA CARTE" CO.

"The best clean cut laughing show and the best wardrobe and chorus that has played here this season."
Bunch very happy now. —JAKE LIEBERMAN, Mgr. Duquesne Theatre, Pittsburgh, Pa.

CHAS. (Red) MARSHALL

ECCENTRIC BOOB—"GOOD"

WITH MOE MESSING'S "KUDDLING KITTENS"

CLAIRE GREY

SYNCOPATED INGENUE

WITH "LONDON GAYETY GIRLS"

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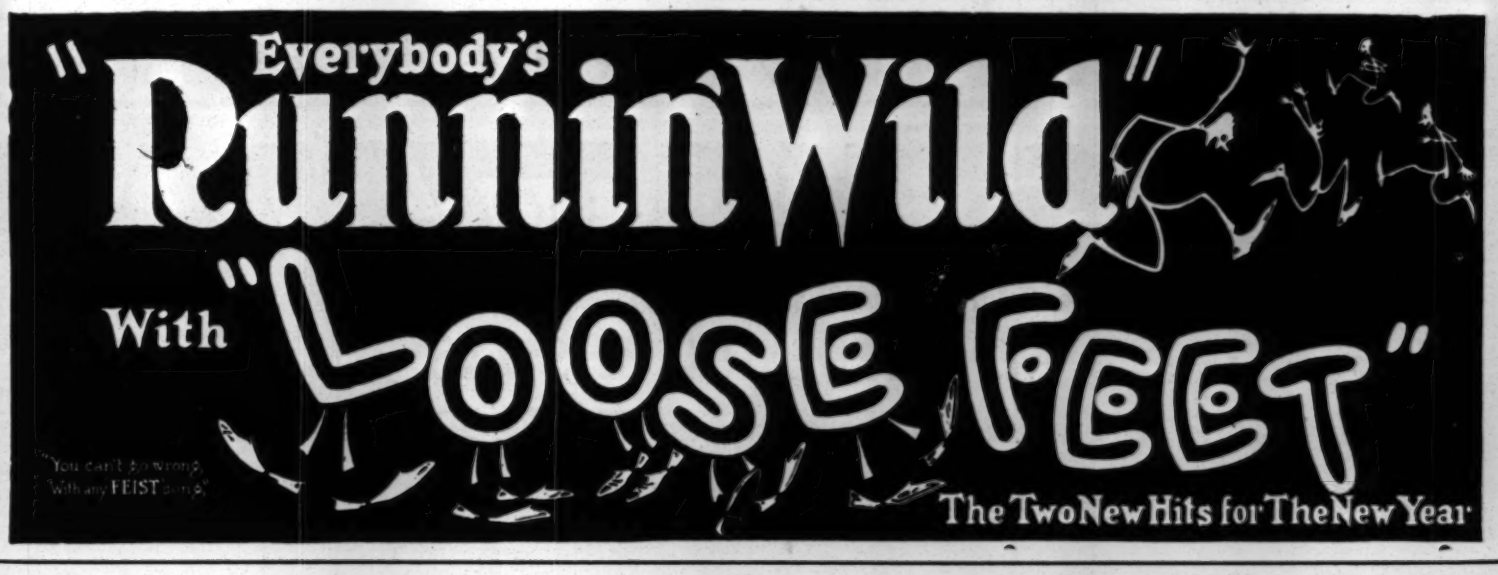

GETS AUSTRALIAN OFFER

Fred Delmar, who is featured with Dave Marion's Show, in his lion act, has had an offer for a long engagement in Australia, which he may accept.

FRED CLARK ILL

Fred Clark, of the "Let's Go," was obliged to lay off for several days, owing to an attack of the grippe, last week.

Attractions at City Theatres

BELASCO W. 44th St. Evgs., 8.20 Mats. Thurs. & Sat. 2.20
DAVID BELASCO Presents
Lenore Ulric
as KIKI
A Character Study by Andre Picard

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50
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INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

OLYMPIC 14th Street Near 3d Ave.
MUTUAL CIRCUIT SHOWS
Georgia Peaches
Next Week—SWEET BAY BEES

BROOKLYN THEATRES

Casino Theatre
Mollie Williams
Next Week—BIG JAMBOREE

Empire Theatre
Ralph Avenue and Broadway
Step Lively Girls
Next Week—KNICK KNACKS

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
JINGLE GIRLS
Next Week—JERSEY LILIES

Gayety Theatre Throop Ave. & Broadway
Round the Town
Next Week—MERRY MAIDENS

BURGLARS BEAT WATCHMAN

While George Parker, 55 years old, of 401 East 156th street, a watchman in Miner's Bronx Theatre, 149th street and Melrose avenue, the Bronx, was making his first round of the house after midnight on Monday morning he was attacked by three men who had evidently been concealed in a storage closet off the second balcony. The week-end receipts of several thousand dollars were stored in a safe in the office and the robbers were on their way down to break the safe open when they met Parker coming up. They blackjacked, then bound and gagged him.

William Creete, a cleaner, at work on the balcony floor, heard the struggle and ran upstairs. One of the robbers fired a shot at him and he ran to the street, summoning special policeman William Rose and Michael Sullivan of 558 Melrose avenue. As the special officer and the others started up to the balcony the robbers fired several shots then fled through an exit to 150th street, leaving behind them a set of burglar tools which were found in a closet. It is believed they entered the theatre during the last show on Sunday and intended to wait until all the employees had left the building.

"Knick Knacks" played the theatre last week, vaudeville is the Sunday attraction.

WATSON IN NEW YORK

Billy "Sliding" Watson and Mrs. Watson took advantage of the lay-off between Cincinnati and St. Louis to attend to some business in New York last week. He reports highly satisfactory results with his show in the West.

TENTH MONTH FOR RAYMOND

Joe Raymond and the members of his Little Club Orchestra are now completing their tenth month at the Little Club and from present indications will continue on there indefinitely.

COLUMBIA CIRCUIT

American Girls—Gayety, Boston, 5-10; Grand, Worcester, 12-17.
Big Jamboree—Columbia, New York, 5-10; Casino, Brooklyn, 12-17.
Billy Watson Beef Trust—Gayety, Omaha, 5-10; Gayety, Minneapolis, 12-17.
Ben Tons—Open, 5-9; Gayety, Omaha, Neb., 10-16.
Broadway Brevities—Miner's Bronx, New York, 5-10; Empire, Providence, 12-17.
Broadway Flappers—Grand, Worcester, 5-10; Miners' Bronx, New York, 12-17.
Bowery Burlesquers—Empire, Toledo, O., 5-10; Lyric, Dayton, O., 12-17.
Bubble Bubble—Columbia, Chicago, 5-10; Star & Garter, Chicago, 12-17.
Chuckles of 1923—Lyric, Dayton, 5-10; Olympic, Cincinnati, 12-17.
Dave Marion's Own Show—Empire, Providence, 5-10; Casino, Boston, 12-17.
Flashlights of 1923—Gayety, Rochester, 5-10; Lyceum, Ithaca, N. Y., 12; Lyceum, Elmira, 13; Stone, Binghamton, 14; Colonial, Utica, 15-17.
Follies of the Day—Majestic, Jersey City, 5-10; Hurtig & Seamon's, New York, 12-17.
Frank Finney Revue—Gayety, Montreal, Can., 5-10; Gayety, Boston, 12-17.
Folly Town—Palace, Baltimore, 5-10; Gayety, Washington, 12-17.
Giggles—Gayety, Minneapolis, 5-10; Gayety, Milwaukee, 12-17.
Greenwich Village Revue—Gayety, Detroit, 5-10; Gayety, Buffalo, 12-17.
Hello Good Times—Casino, Philadelphia, 5-10; Palace, Baltimore, 12-17.
Hippity Hop—Gayety, Buffalo, 5-10; Gayety, Rochester, 12-17.
Jack Reid's Show—Gayety, Washington, 5-10; Gayety, Pittsburg, 1217.
Jimmy Cooper's Beauty Review—Casino, Boston, 5-10; Columbia, New York, 12-17.
Keep Smiling—Gayety, Kansas City, 5-10; open, 12-16; Gayety, Omaha, Neb. 17-23.
Knick Knacks—Cohan's, Newburg, N. Y., 5-7; Rialto, Poughkeepsie, 8-10; Empire, Brooklyn, 12-17.
Let's Go—Empire, Newark, N. J., 5-10; Orpheum, Paterson, N. J., 12-17.
Maids of America—Yorkville, New York, 5-10; Casino, Philadelphia, 12-17.
Mimic World—Orpheum, Patterson, N. J., 5-10; Majestic, Jersey City, 12-17.
Mollie Williams's Show—Casino, Brooklyn, 5-10; Yorkville, New York, 12-17.
Radio Girls—Star & Garter, Chicago, 5-10; Empress, Chicago, 12-17.
Reeve's Show—Gayety, Milwaukee, 5-10; Columbia, Chicago, 12-17.
Rockets—Hurtig & Seamon's, New York, 5-10; Cohans, Newburg, 12-14; Rialto, Poughkeepsie, 15-17.
Step On It—Stone, Binghamton, 7; Colonial, Utica, 8-10; Gayety, Montreal, Can., 12-17.
"Sliding" Billy Watson, Fun Show—Gayety, St. Louis, 5-10; Gayety, Kansas City, 12-17.
Social Maids—Olympic, Cincinnati, 5-10; open, 12-17; Gayety, St. Louis, 19-24.
Step Lively Girls—Empire, Brooklyn, 5-10; Empire, Newark, 12-17.
Talk of the Town—Colonial, Cleveland, 5-10; Empire, Toledo, 12-17.
Temptations of 1923—Gayety, Pittsburg, 5-10; Colonial, Cleveland, 12-17.
Town Scandals—Open, 5-10; Gayety, St. Louis, 12-17.
Wine, Women and Song—Empress, Chicago, 5-10; Gayety, Detroit, 12-17.
Youthful Follies—Empire, Toronto, Ont., 5-10; Gayety, Buffalo, N. Y., 12-17.

MUTUAL CIRCUIT

Band Box Review—Garden, Buffalo, 5-10; Utica, 12-17.
Flappers of 1923—Lyceum, Columbus, 12-17.
French Models—Folly, Baltimore, 5-10; Penn Circuit, 12-17
Girls-a-la-Carte—Howard, Boston, 5-10; Bijou, Fall River, 12-17.
Girls From Reno—Bijou, Fall River, 8-10.
Hello Jake Girls—Gayety, Louisville, 5-10; Broadway, Indianapolis, 12-17.
Jingle Bells—Star, Brooklyn, 5-10; Empire, Hoboken, 12-17.
Jazz Time Revue—Penn Circuit, 5-10; Empire, Cleveland, 12-17.
Jersey Lilies—Olympic, New York, 5-10; Star, Brooklyn, 12-17.
Kuddlin' Kittens—Lyric, Newark, 5-10; Majestic, Wilkes-Barre, 12-17.
Laffin' Thru 1923—Lyceum, Columbus, 5-10; Band Box, Cleveland, 12-17.
Lid Lifters—Broadway, Indianapolis, 5-10.
Merry Maidens—Empire, Hoboken, 5-10; Gayety, Brooklyn, 12-17.
Midnite Maidens—Bijou, Philadelphia, 5-10; Folly, Baltimore, 12-17.
Mischief Makers—Empire, Cleveland, 5-10; People's, Cincinnati, 12-17.
Monte Carlo Girls—People's, Cincinnati, 5-10; Gayety, Louisville, 12-17.
Miss N. Y., Jr.—Majestic, Albany, N. Y., 5-10; Bijou, Philadelphia, 12-17.
Pat White and His New Big Shows—Park, Utica, N. Y., 5-10; Majestic, Albany, 12-17.
Playmates—Plaza, Springfield, Mass., 5-10; Howard, Boston, 12-17.
Round the Town—Gayety, Brooklyn, 5-10; Lyric, Newark, 12-17.
Runaway Girls—Band Box, Cleveland, 5-10; Garden, Buffalo, 12-17.
Sweet Bay Bees—Olympic, New York, 12-17.
Step Along—Majestic, Wilkes-Barre, 5-10; Majestic, Scranton, 12-17.
Town Follies—Majestic, Scranton, 5-10; open, 12-17.

JIMMIE COOPER
AND HIS
BEAUTY REVUE
WILL PLAY
COLUMBIA THEATRE
NEW YORK
WEEK OF FEB. 12, 1923

For the Stage
For the Boudoir
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For The Boudoir
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IDEAS ARE WORTH MONEY

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EXCLUSIVE ORCHESTRAL ARRANGER

M. WITMARK & SONS

Conceived and Originated a Travesty on The FLORADORA SEXTETTE

Originally produced and played by his Ambassador Band in vaudeville. Can be played by any combination from full dance orchestras to Saxophone Sextette.

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c/o M. Witmark & Sons, New York

N. B. Hear VINCENT LOPEZ and his HOTEL PENNSYLVANIA ORCHESTRA play the "FLORADORA SEXTETTE" at B. F. KEITH'S PALACE. A Katzman Idea—A Katzman arrangement.

N. Y. CLIPPER, Dec. 6, 1922, says:

"The Ambassador Orchestra made a re-appearance at this house using a new drop and some new lighting effects, but the same repertoire. As usual they scored best with Commonostro, and next with "Floradora," the clowning saxophone doing good work. He is also good at slap tonguing. One of the trumpets is excellent. At the Thanksgiving matinee performance there had been a new cornet added and he read his part which had been placed in a large gramophone horn facing him. The band almost stopped the show."

Henderson's, Coney Island (Second Half)—McCarton & Marone—Kennedy & Davies—Thompson & Bryson—Jans & Whalen—Three Arnauts.

Far Rockaway (Second Half)—Long Tack Sam—Moss & Frye.

ALLENTOWN, PA.

Orpheum (Second Half)—Jano & Miller—Telaak & Dean—Claire Vincent Co.—Heath & Sperling—Princeton Five.

ALTOONA, PA.

Orpheum (Second Half)—Smith & Nash—Burke, Barton & Burke—The Sirens.

AMSTERDAM, N. Y.

(Second Half)—Corinne Arbuckle—Korvacs & Goldener—Lydell & Macy.

ASBURY PARK, N. J.

(Second Half)—Bill & Blondy—Eddie Kane—Case & Cavanaugh—Rozabian & White.

AUBURN, N. Y.

(Second Half)—Pedrick & Devere—Dainty June Co.—O'Brien & Hall—Lilleta Co.

BANGOR, ME.

(Second Half)—Anita—Stanley & Stevens—Sharon Stephens Co.—Furran & Evans—Shriner & Fitzsimmons—Stone & Hallo.

BAYONNE, N. J.

(Second Half)—Ladora & DeVine—Allen & Canfield—Lee Kids—Margaret Ford—Gerard's Monks.

BINGHAMTON, N. Y.

(Second Half)—Electro Co.—Tess & Ann Carter—Jack Reddy—Mack & Stanton—Ramsay Canary Actors.

BOSTON, MASS.

Boston—Maggie Clifton Co.—Paull & Goss—Crane, May & Crane—O'Neill & Plunkett—Higgins & Bates.

Scollay Sq.—Johnny Reynolds—Hodge & Lowell—Charlotte Lansing—Fern & Moore—The Diamonds.

Washington St.—Paula—Ann Mac Co.—Woode & Wyde—Knapp & Cornella—Fred Gray & Co.

Bowdoin Sq.—Samarof & Sonia—Powell & Brown.

Howard—Bob Hall—Seven Arabian Knights.

BRADFORD, PA.

(Second Half)—Snow & Norine—Jennings & Dorney—Eileen.

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ACTS ACTS

BROCKTON, MASS.

Strand (Second Half)—Dixie Hamilton—Sully & Thomas—The Sharrocks—Wilson Aubrey Trio.

CAMBRIDGE, MASS.

Central Square (Second Half)—Mazie Lunette—J. & E. James—Watts & Hawley—Jay & D. Hendricks.

CANTON, O.

(Second Half)—Lorny—Four Bolsheviks—Buckridge, Casey Co.—Al Tucker—Stone & Hayes—Smiles.

CHESTER, PA.

(Second Half)—Paullette & Ray—Gene Morgan—Kara—Shaw & Lee—Lorraine Serenaders.

CLARKSBURG, W. VA.

(Second Half)—Weadick & Ladue—Billie Bowman—Tony Gray Co.—Thomas Saxo-Tette.

EASTON, PA.

(Second Half)—Radium Visions—Brown & Barrows—Mlle. Modiste—Neil McKinley—Van Cello & May.

ELMIRA, N. Y.

(Second Half)—The Love Race—Henry's Melody Six—Polly & Oz—Lieut. Thetion.

FAIRMONT, W. VA.

(Second Half)—Harry Tsuda—Wopler & Davis—Phelps & Mack—The Solaros.

FALL RIVER, MASS.

(Second Half)—Ward Sisters & Macomber—Tyler & St. Clair—Clayton Drew Players—Chung Hwa Four—Wills & Robins—Howard's Ponies.

FITCHBURG, MASS.

Cummings (Second Half)—LaFleur & Portia—John Geiger—Herron & Gaylord—Municipal Four—Nathane & Sully.

GLOVERSVILLE, N. Y.

(Second Half)—Sommers Duo—Chas. Martin—Elevator Boy—Married Again.

GREENSBURG, PA.

(Second Half)—Muer & Gillen—Fields & Fink—Ethel Rosmon Co.—Jack McAuliffe—The Love Nest.

HAVERHILL, MASS.

(Second Half)—Fridkin & Rhoda—Coley & Jaxon—Elm City Four—Walmsley & Keating—Zeno, Mell & Carr.

HARRISBURG, PA.

Majestic (Second Half)—Williams & Daisy—Salle & Robles—The Drug Clerk—Joe Laurie, Jr.—Five Avalons.

HAZELTON, PA.

(Second Half)—Barrett & Farnum—Evans & Wilson—Laura Bennett Co.

HOLYOKE, MASS.

(Second Half)—L. & H. Ziegler—Antrim & Vale—Moher & Eldridge—Revue La Petite.

ITHACA, N. Y.

(Second Half)—The Reebacks—Van Cyke & Vincie—The Ring Tangle—Kennedy Bros.—Parisian Trio.

JAMESTOWN, N. Y.

(Second Half)—J. & H. Shields—Brown & Newman—Phina.

JERSEY CITY, N. J.

Scott & Christy—Polly Russell Trio—Jerome Merrick Co.—Broadway Kid Revue—Braminos—Janson.

JOHNSTOWN AND PITTSBURGH

Dorothy Walters—Stanley, Tripp & Mowatt—Bloch & Dunlop—Two Lunsters—Tom Davies Co.

PITTSBURGH AND JOHNSTOWN

Thirty Pink Toes—Frosinf—Claire Girls & Davey—Arthur Howard & Co.—Weigand Troupe.

LANCASTER, PA.

(Second Half)—Tatoys Models—Dorothy Taylor Co.—Frank Bush—Four Rubini Sisters.

LAWRENCE, MASS.

(Second Half)—Stanley & Doman—Jack Little—Keene & Williams—Smythe & James—Rostock's Riding School.

LEWISTON, MAINE

Music Hall (Second Half)—Mella & Bruin—Haig & Quigg—Robert & DeMont—Lew Hawkins—Three Morak Sisters.

LONG BRANCH, N. J.

(Second Half)—Miss Ioleen—Neville & Paulsen—Ben Welch—L. & B. Dreyer.

LYNN, MASS.

(Second Half)—Novelty Perettos—DuFor Boys—Louise Lovely Co.

MCKEESPORT, PA.

(Second Half)—Monte & Parte—Oren & Drew—Allen & Kirby—Jack Marley—The Comebacks.

MANCHESTER, N. H.

(Second Half)—Alanson—Hank Brown Co.—Geo. Morton—Hometown Follies.

MEADVILLE, PA.

(Second Half)—Reynolds & White—Wendell & Meehan—Eddie Rash Trio—Lutes Bros.

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Short Vamp—For Street and Stage. Italian Toe Dancing Slippers. Opera Hose and Tights. Mail orders filled promptly.

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CHICAGO

MORRISTOWN, N. J.

(Second Half)—The Norvelles—Bigelow & Clinton—Meridith & Snoozer.

NANTOCKE, PA.

(Second Half)—Marvel & Fay—Margaret McClintock—Thornton & King—Sylvester Family.

NEW BEDFORD, MASS.

Olympia (Second Half)—Booth & Nina—Malinda & Dade—Nash & O'Donnell—Harry Kahne.

NEW BRITAIN, CONN.

(Second Half)—Harper & Clark—Lorbin Howard Co.—Ryan, Weber & Ryan.

NEW BRUNSWICK, N. J.

(Second Half)—John S. Blondy Co.—Jerome Mann—Mullen & Francis—Weber & Ridner.

NEW LONDON, CONN.

(Second Half)—Alf. Ripon—Marks & Wilson—McFarland & Palace.

NEWPORT, R. I.

Colonial (Second Half)—The Newmans—Ethel Hopkins—Herbert Ashley Co.—Bloom & Sher—King Bros.

NO. ADAMS, MASS.

(Second Half)—Franklyn & Hall—Richard Carle Co.—Eddie White—Paul Nolan Co.

NORWICH, CONN.

(Second Half)—Harry Berry Co.—Eddie Cassidy—T. & B. Healy.

NORWICH, CONN.

(Second Half)—Margie Burton—Pressler & Klaiss—Three Odd Chaps.

ONEONTA, N. Y.

(Second Half)—Alexander & Elmore—Johnny Caulon.

PASSAIC, N. J.

(Second Half)—A. & F. Pierce—N. & G. Verga—Six Violin Beauties—Shone & Squire—Ziegler Bros.

PAWTUCKET, R. I.

(Second Half)—Lew Nelson Co.—Zelda Santley—Gene Oliver Co.—Stanley & McNabb—Six Jolly Jesters.

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PHILADELPHIA, PA.

Keystone—Fink's Mules—Vine & Temple—Alexander & Fields—Hegeman's Band.

Germantown—Hill & Hull—Chester & Devere—Hartley & Patterson—Traps—The Little Cottage—Wilson Bros.—Anderson & Yvel.

Wm. Penn (Second Half)—The Clown Seal—Ahearn & Peterson—Caesar Rovli—Jack Wilson Co.—Josie Rooney Co.

PITTSBURGH, PA.

Robertus & Wilfreda—Al & Mabel Joy—Al Usher Co.—Gardner & Bailey—Walter Kaufman—Melody & Steps—Dolly Dumpling—Loretta.

PITTSFIELD, MASS.

(Second Half)—The Wonder Seal—Manning & Hall—O'Brien & Josephine—Virginia Serenaders.

PLAINFIELD, N. J.

(Second Half)—Moel Lester Co.—Williams & King—Lew Dockstader.

READING, PA.

(Second Half)—Zemater & Smith—Lehr & Kennedy—Murray & Gerrish—Anger & Padker—Dave Schooler Co.

ROCKVILLE CENTER, N. Y.

(Second Half)—Wolfe Sisters & Addy—Mignon—Haynes & Beck—Ed Lowry—Young Wang Co.

SARATOGA, N. Y.

(Second Half)—White, Black & Useless—Mason & Shaw—Miacahua Co.

SO. NORWALK, CONN.

(Second Half)—Three Wilson Sisters—Lew Wells—Chas. Keating—Jo Jo Dooley—Bermuda Bound.

STAMFORD, CONN.

(Second Half)—Austin & Delaney—Bode & Stark—Harry Rose—Jack Hedley Trio.

STEUBENVILLE, O.

(Second Half)—Warner & Cole—Lennie Naco—Black Eyed Susans—Pierce & Scott—Six Lunatic Chinks.

SYRACUSE, N. Y.

(Second Half)—Mr. & Mrs. W. Hill Co.—Gaffney & Walton—Fid Gordon—Fanny Dugan Co.—Baxley & Porter—Fern, Bigelow & King.

TRENTON, N. J.

(Second Half)—Arena Bros.—Mason & Gwynne—Nellie V. Nichols—Siatko's Revue.

UTICA, N. Y.

Colonial (Second Half)—Holden & Graham—Gary & Baldi—Annette—Ba Ba Bo—Moore & Freed—Wilton Bros.

WATERTOWN, N. Y.

(Second Half)—Martell & West—Force & Williams—Wm. Edmonds Co.—Al Shayne—Alba De-Ross Co.

WILMINGTON, DEL.

(Second Half)—Mang & Snyder—Haze, Cox Co.—Chapman & Ring—Hometown Follies.

WHEELING, W. VA.

(Second Half)—Michon Bros.—Lorey & Mabel Hart—B. & J. Creighton—Cappa's Family.

YORK, PA.

Opera House (Second Half)—Adonis Co.—Amoros & Jeanette—Dalton & Craig—Jack Sidney—Ben Barton's Review.

YOUNGSTOWN, O.

(Second Half)—Hightower & Jones—Edith Lamond—Eleta Garcia Co.—Bobby Randall—Seven Brown Girls.

ATLANTA AND BIRMINGHAM

Turner Bros.—K. & E. Kuehn—Angel & Fuller—Rose Clare—Reynolds Donegan & Co.

BIRMINGHAM AND ATLANTA

Al Striker—Stanley & Wilson Sisters—Marshall Montgomery & Co.—Haney & Morgan—Harmonyland.

BATON ROUGE AND SHREVEPORT

Happy Harrison's Circus—Dohertys—Eadie & Ramsden—Barbar & Jackson—Virginia Five.

NEW ORLEANS AND MOBILE

Girl from Toyland—Wright & Douglas Sisters—B. Hughes & Lady Friends—Frank Farron—The Vanderbilts.

MOBILE AND NEW ORLEANS

The Marles—Frank Devoe & Co.—Eastman & Moore—LaFrance & Byron—Lovenberg Sisters & Neary.

NASHVILLE AND LOUISVILLE

Foster & Peggy—Princess Winonah—Speer & Parsons—Laughlin & West—Choy Ling Nee Troupe (Nashville only).

LOUISVILLE AND NASHVILLE

The Duponts—Fiske & Fallon—Nixon & Sons—All at Sea.

ROANOKE, VA.

(Second Half)—Christy & Wills—Buchanan & Campbell—Rawls & VonKaufman—Loney Haskell—Ed Jani's Revue.

RICHMOND AND NORFOLK

Kennedy & Kramer—El Clive—Edith Taliaferro & Co.—Wheeler Trio.

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NORFOLK AND RICHMOND

Rose & Bunny Brill—Rezellas—Mlle. Vanity & Co.—Rome & Gaut—Three Kitaros.

CHATTANOOGA, TENN.

(Second Half)—Sawyer & Eddy—Flaherty & Stoning—Reilly & Rogers—Glad Moffett—Dan Fitch Minstrels.

SAVANNAH AND JACKSONVILLE

Glencoe Sisters—B. & H. Skatelle—Murray & Maddox—Polly Moran—Pedestrianism.

JACKSONVILLE AND SAVANNAH

Gray Sisters—Ed Morton—Viola May & Co.—Lyons & Yesco—Clifford & Gray.

TAMPA, ST PETERSBURG AND ORLANDO

Gaggett & Sheldon—Ray Conlin—Ormsbee & Remig—Joe Darcy—Clare's Minstrels.

GREENVILLE AND AUGUSTA

Boudini & Bernard—Boggs & Wells—McFallan & Carson—Lew Cooper—Pepita Crenados & Co.

COLUMBIA, S. C.

(Second Half)—Louis Stone & Co.—Yates & Carson—Desyle Sisters' Revue—Tom McRae & Co.—Four Bards.

CHICAGO KEITH OFFICE

Week of February 12, 1923

CLEVELAND, O.

Hippodrome (First Half)—The Le Roys—Bob Murphy Co.—Bounder of Broadway—Gene Greene—Carl Rosini Co.—Kelso & De Monde. (Second Half)—Rosher & Muffs—Dana & Lohr—Maxfield & Golson—Fred Lewis—Creedon & Davis—Lopez's Orchestra.

CLINTON, IOWA

Australian Waits—J. McCurdy Co.—Echoes of Scotland.

DAYTON, O.

Keith's (First Half)—Crafts & Haley—Earl Rial Revue—Bender & Armstrong—Gladys Moffett—Niobe. (Second Half)—Bobby Jaxon Co.—Jas. Thompson Co.—Bee Nee One.

DETROIT, MICH.

La Salle Garden (First Half)—Hill & Quinelle—Maxon & Brown—Tyler & Crolius—Eva Fay. (Second Half)—Eddy & Winn—Niobe—Bender & Armstrong—Eva Fay.

EVANSVILLE, IND.

Victory (First Half)—McGoode Lenzen Co.—Bartram & Saxton—Around the Map—Ernest Hiat. (Second Half)—Koban Jans—Olive & Mack—Mack Velmar Co.—Gladys Delmar Co.

FLINT, MICH.

Palace (First Half)—Hickman Bros.—Natalie Harrison—Barry & Layton—Four Songsters. (Second Half)—Eary & Eary—Sylvester & Vance—Let's Go—Caits Bros.

FT. WAYNE, IND.

(First Half)—Frances & Scott—Four Volunteers. (Second Half)—Crafts & Haley—Arthur & Lloyd—Tyler & Crolius—Ransdell & Deyo.

INDIANAPOLIS, IND.

Palace—Frazer & Bunce—Bessie Browning—North & Holliday—Jewell's Mannikins—Sammy Duncan—Fred Lindsay—Melnotte Duo.

KALAMAZOO, MICH.

Regent (First Half)—Eary & Eary—Caits Bros.—Sylvester & Vance—"Let's Go." (Second Half)—Brown & Lavelle—Four Songsters—Barry & Dayton.

KOKOMO, IND.

Strand (First Half)—Hamlin & Mack—Bernard & Erma—Werner Amoros Trio—Byal & Early—Norris' Follies. (Second Half)—Karl Gardner—Gosler & Lusby—Harvey, Haney & G.

LEXINGTON, KY.

Ben Ali (First Half)—Bobby Jaxon Co.—Jas. Thompson Co.—Ben Nee One. (Second Half)—Gladys Moffett—Earl Rial Revue—Armstrong & Phelps.

LIMA, O.

Faurot Opera House (First Half)—Birdland Follies—Eddie & Winn—Five Balliots. (Second Half)—Baxon & Brown—Byal & Early—Duval & Symons—Bernivici Bros.

MIDDLETOWN, O.

Gordon (First Half)—Driscoll, Long & H.—Gosler & Lusby—Page & Green. (Second Half)—Gus Gerard Co.—Williams & Clark.

MUSKEGON, MICH.

Regent (First Half)—J. & G. Gilfoil—John West—Girl in Moon. (Second Half)—Burnum—Hickman Bros.—Natalie Harrison Co.

PADUCAH, KY.

Orpheum (First Half)—Dallas & Walker—Olive & Mack—Armstrong & Phelps—Kane, Morey & Moore. (Second Half)—Sternad's Midgets.

RICHMOND, IND.

Murray (First Half)—Fulton & Mack—Jada Trio—Burns & Francis—Gladys Delmar & Boys. (Second Half)—Hamlin & Mack—Bartram & Saxton—McGoode Lenzen Co.

TERRE HAUTE, IND.

Liberty—Downey & Claridge—Octavia Handworth Co.—Nell & Witt.

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WESTERN VAUDEVILLE

Week of February 12, 1923

CHICAGO, ILL.

Kedzie (First Half)—Koban Japs—Flanders & Butler—Green & Burnette—Honeymoon Ship—La Palericia Trio. (Second Half)—Monte & Lyons—Paul Howard.

American (First Half)—Three Voices. (Second Half)—Sinclair & Gray—Gene & Myrtle Moore.

Lincoln (First Half)—Sinclair & Gray—Crane Sisters—Bronson & Baldwin—Will & Mary Rogers. (Second Half)—Three Voices.

Majestic—Larimer & Hudson—Davis & Bradner—Harry L. Cooper & Co.—Broadway to the Bowery—Minstrel Monarchs—Jonia's Hawaiians.

ABERDEEN, S. D.

Orpheum—Wild & Sedalia—Teddy.

BLOOMINGTON, ILL.

Majestic (First Half)—Mantell & Co.—Silver, Duval & Kirby—Johnny's New Car. (Second Half)—O'Neal Sisters & Benson—Brady & Mahoney.

BOONE, IOWA

Lyric—Cortez Sisters—Kingston & Ebner.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Ambler Bros.—Seymour & Jeannette—Royal Venetian Five—Flannigan & Morrison—Carlton Emmy. (Second Half)—Will Morris—Jarvis & Harrison—Will & Mary Rogers—Bird Cabaret.

CENTRALIA, ILL.

Grand—Billy Beard—John Alden & Co.

CHAMPAIGN, ILL.

Orpheum—L. H. Althea Lucas & Co.—Silver, Duval & Kirby—Jack George Duo—Broderick Wynn & Co.—Ernest Hiatt—Great Leon & Co.

DAVENPORT, IOWA

Columbia—L. H. Seymour & Jeanette—Karl Emmy & His Mad Wags—Andy Gump—Flanagan & Morrison—Belle Montrose—Geo. Lovett & Co.

DUBUQUE, IOWA

Majestic—Hardy Bros.—Jarvis & Harrison—The Hon. Andy Gump—Bird Cabaret.

FARGO, N. D.

Grand (First Half)—Wild & Sedalia—Teddy. (Second Half)—Inez Hanley—Johnson Bros. & Johnson—Twins.

GALESBURG, ILL.

Orpheum (First Half)—Leo Beers—Stranded. (Second Half)—Daniels & Walters—Seven Solis Bros.

GRAND ISLAND, NEB.

Majestic (First Half)—Billy Barlow—Moore & Shy—Frankie Kelcey & Co. (Second Half)—Fagg & White—Three White Kuhns.

GRAND FORKS, N. D.

Orpheum—Driski & Earl—Mason & Scott.

GREEN BAY, WIS.

Orpheum—Peggy Bremen & Bro.—Musical Shermans—Hughie Clark—Flashes.

JOLIET, ILL.

Orpheum (First Half)—Will Morris—Gene & Mignon Co.—Hall & Shapiro. (Second Half)—Waiman & Berry—Faber & McGowan.

MADISON'S BUDGET No. 18 ONE DOLLAR

My latest and greatest issue; and that's going some. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to **L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1562 Third Avenue, New York.**

JOPLIN, MO.

Electric (First Half)—Moore & Arnold—Morris' Monkey Laborers. (Second Half)—Ruth Glanville—Ada Weber.

KANSAS CITY, KAN.

Electric—Holly—Dave & Tressie.

KANSAS CITY, MO.

Globe (First Half)—Ray & Edna Tracy—Draper & Hendrie. (Second Half)—Dave Winnie—Shannon & Gordon.

Main Street—Scalo—Foley & Latour—Profiteering—Gordon & Day—Frawley & Louise—Bobby Folsom & Jack Denny, "Modern Music & Songs."

LA CROSSE, WIS.

Riviera—Inez Hanley—Johnson Bros. & Johnson Twins.

LEAVENWORTH, KAN.

Orpheum—Dave Winnie—Shannon & Gordon—Fagg & White.

LINCOLN, NEB.

Liberty (First Half)—The Philmers—Berri & Bonnin—Frankie Kelcey & Co.—Three Buddies. (Second Half)—O'Malley & Maxfield—Lambert & Fish.

(Continued on page 29)

JUST OUT

McNALLY'S BULLETIN No. 8

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Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

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11 ORIGINAL ACTS for male and female. They'll make good on any bill.

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GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.

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9 CHARACTER BURLESQUE entitled "Oh! Papa." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

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HARRY T. HANBURY, General Manager – B. A. MUSIC CO. 145 West 45th St. N.Y.

STODDARD CLOSES AT SHANLEY

Harry Stoddard and his orchestra closed at Shanley's last Wednesday night as Stoddard found that his work at the cafe conflicted with his vaudeville engagements, on which he is concentrating at present. Stoddard and his organization is playing a split week this week, the first half at the Fordham and the last half at the Capitol in Jersey.

When the orchestra closed at the Broadway theatre a week ago Sunday, after enjoying a record run of eight weeks, they were accorded an ovation seldom, if ever, equalled in the annals of vaudeville. After concluding their act they were forced by the applause to play every number in their repertoire. At the finish of these, with the orchestra almost exhausted, members of the audience began to shout, "Good-bye Harry," "So long, Harry old kid," "Come back soon" and similar remarks. Leo J. LaBlanc, technical director of the orchestra, sensing the attitude of the house and asked Stoddard to play "Auld Lang Syne" which Stoddard did. At the first notes members of the audience started to stand up and at the finish the entire audience was on their feet cheering and applauding.

RAMBLERS AT PALAIS ROYAL

The California Ramblers, under the direction of Arthur Hand, opened at the Palais Royal on Monday night, taking the place of Paul Whiteman and his orchestra, the latter organization going out on tour, the details of which are mentioned elsewhere in these columns. The Ramblers are well known in and around New York and, in order to open at the Palais Royal, the goal of most orchestra leaders in the city, were forced to cancel several weeks' booking on the Keith time. Hand and his men recently closed a successful engagement in Montreal and cancelled their vaudeville bookings in order to open at the Sideshow, where they played one night, the place burning down the next day. They immediately resumed their vaudeville engagements and overtures were then made to them concerning the Palais Royal opening, which, after some negotiating, they accepted.

SILVER ORCHESTRA FOR DANCE

Frank Silver has booked one of his orchestras to play for the dance to be given by the Knights of Pythias at the Hotel Astor on January 28. Frank Silver and his music masters, Silver's own orchestra, will play a benefit for the West Side Hebrew Relief Association at the Earl Carroll Theatre on March 11. Harry Walker will furnish the talent. On March 18 the same orchestra will play a benefit for the Great Heart League at the Astor Theatre.

DAVIS BAND AT MONTE CARLO

Meyer Davis' Band, formerly featured at the Tent, the cabaret destroyed by fire two weeks ago, opened at Monte Carlo on Friday last. On Friday, Saturday and Sunday night this orchestra alternated with Paul Specht's Orchestra, but on Monday this seven-piece combination, under the leadership of W. C. Perry, had the place to themselves.

ASH SIGNS FOR ANOTHER YEAR

SAN FRANCISCO, Jan. 29.—Paul Ash, musical director of the big Granada Theatre, has signed for another year at that house. Ash is considered a valuable box office asset.

ORCHESTRA NEWS

WHITEMAN TOUR STARTS

Paul Whiteman and his orchestra closed at the Palais Royal on Saturday night in order to go on a tour through New England, which opened in Worcester, Mass., on Tuesday night. The orchestra will be away for two weeks, during which time they will play dance engagements through fourteen of the larger towns in the section. It is Whiteman's intention to conduct the present tour as an experiment. His organization has leased the largest and most available dance places in the various towns and are conducting the dances without outside participation, sending their advance men out ahead and obtaining publicity similar to any large traveling attraction.

Whiteman is guaranteeing his personal appearance in order to avoid confusion with the various bands that have gone out bearing his name. The orchestra opened at Worcester, Mass., last night and the advance sale indicated that the success of the venture is greater than anticipated. A reporter from the CLIPPER was present at the opening, an account of which will appear in next week's issue.

SYMPHONY CONCERTS SCORE

SYRACUSE, Feb. 5.—The concerts at B. F. Keith's theatre of the Syracuse Symphony Orchestra, which are given at noon on Saturday, have proven very popular. The last concert at which Gerald Maas was the soloist, had an attendance of more than 3,000 persons.

CARR CANCELS TIME

Jimmy Carr and his Golden Gate orchestra were forced to cancel six weeks out-of-town for the Keith circuit owing to the fact that several of Carr's men were working for the recording companies and had dates ahead that prevented them from making the trip. These men could not be replaced at short notice, hence the cancellation. Carr is endeavoring to have his New York bookings pushed forward in order to shorten his lay-off time and in the meanwhile is polishing up the act and getting it ready for his return.

SIRENS LEAVE 66th STREET

The Sirens of Scranton, William Lustig, directing, closed last week at the 66th Street Dancing Carnival after a successful run of eight weeks. Lustig wished to devote most of his time to vaudeville and found that the dance hall engagement conflicted. The act will continue to play vaudeville in New York and out of town until the late spring when they will leave to fill a cafe engagement in Atlantic City.

JIMMY CARUSO LEADING

Jimmy Caruso of the Paul Whiteman forces is conducting the seven piece orchestra at the Piccadilly Rendezvous during the absence of Whiteman's Collegians on tour through upper New York state, during which the Collegians will play for the Junior Prom at Cornell University, their Alma Mater.

ANNOUNCING THE ENGAGEMENT

of the

California Ramblers Orchestra

at the

PALAIS ROYAL

FOR TWO WEEKS COMMENCING

Monday Evening, February 5th

Nineteen hundred and twenty-three

MANAGEMENT

W. T. KIRKEBY A. C. HAND

ANDERSON IN SEATTLE

One of the most popular dance orchetras in the west which is attracting nation-wide attention is Warren Anderson's orchestra.

Mr. Anderson has a nine-piece combination which has been engaged to play in the new DeHoney's Dancing Academy, Seattle, Wash. This beautiful ballroom, which was constructed at a cost of $150,000, is proving to be a mecca for dance lovers in Seattle and Mr. Anderson's combination is having a great deal to do with its popularity.

ZIP'S AT NONPAREIL CLUB

Zip's Royal Orchestra, a Brooklyn organization, is playing for the Nonpareil Club, Inc., of Brooklyn at their Sunday night entertainments and dances. There are seven men in the organization and they find that the dance-loving public through Brooklyn is growing more and more anxious to hear good music. The organization manages to get in several nights a week besides their engagement at the Nonpareil Club.

ILLNESS DELAYS TOUR

Harry Yerke's S. S. Flotilla Orchestra, which was forced to cancel their bookings in Minneapolis and other towns in the middle west owing to the illness of Bud Moore, trumpet player with the orchestra, will reconvene after having had a vacation of a week and will open at the Missouri Theatre, St. Louis, for a return engagement on March 17. This will mark the fourth return engagement for the orchestra at this house.

YERKES MAKES RECORD

Harry Yerkes' Happy Six set what is believed to be a record for phonograph recording at the Columbia laboratories recently when they made nine records between nine o'clock in the morning and five in the afternoon, every one of which was accepted. It was the fact that no remarks were necessary that made this number of record makings possible.

JONES AT AUTO SHOW

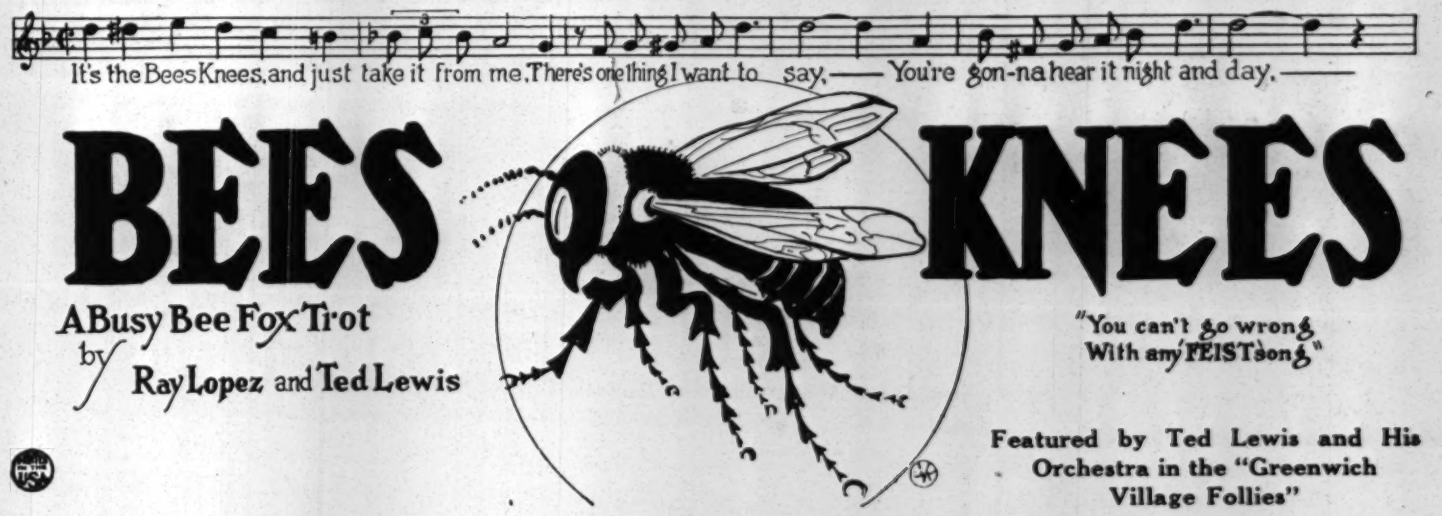
MINNEAPOLIS, Feb. 5.—Isham Jones and his orchestra opened at the Twin Cities Automobile Show, Minneapolis, last Saturday. The engagement is for one week and Isham Jones will receive a sum in the neighborhood of $2,500 for the seven days. Jones replaced Yerkes' S. S. Flotilla Orchestra which was forced to cancel owing to illness.

KEDEN ORCHESTRA SCORES

Joe Keden and his Music Masters, a nine-piece combination, are building up a reputation for themselves playing for dances and club work. The organization is under the direction of Joe Keden who is on the staff of the B. A. Publishing company, and naturally the orchestra is featuring "Sunny Jim," that house's plug number.

ORCHESTRA MEN WRITE SONGS

Hale (Pewee) Byers of the Whiteman orchestra and Earnest Golden, musical director and arranger for Paul Specht, have written, in conjunction with B. G. DeSylva, a new song entitled "Mary Ann" that has been accepted for early release by T. B. Harms.


It's the Bees Knees, and just take it from me. There's one thing I want to say. —— You're gon-na hear it night and day. ——
BEES
KNEES
A Busy Bee Fox Trot
by
Ray Lopez and Ted Lewis
"You can't go wrong
With any FEIST song"
Featured by Ted Lewis and His
Orchestra in the "Greenwich
Village Follies"

VAUDEVILLE BILLS

(Continued from page 27)

MADISON, WIS.

Orpheum (First Half)—Fitzgerald & Carroll. (Second Half)—Lawton—Paul Rahn & Co.—Bevan & Flint—Al Moore & His Jazz Band.

MARSHALLTOWN, IOWA

Casino—Three Boys.

MILWAUKEE, WIS.

Majestic—Katherine Sinclair & Co.—Chamberlain & Earl—Valentine Vox—Favorites of the Past—Coscia & Verdi—Mills & Duncan—Dancing Kennedys.

MINNEAPOLIS, MINN.

Seventh Street—Nippon Duo—Earl & Edwards—Hayes & Lloyd—Don Lanning—Henry Margo & Co.—Moore & Kendall—Reddington & Grant.

NORFOLK, NEB.

Auditorium (First Half)—The Philmers—Three Buddies—Marsh & Williams. (Second Half)—Gardner & Revere—The Parkers.

OMAHA, NEB.

Empress—O'Malley & Maxfield—Lambert & Fish.

OSHKOSH, WIS.

Grand Opera House—Musical Shermans—Five Patrowars.

PEORIA, ILL.

Orpheum (First Half)—Snell & Vernon—Jack Hughes Duo—Brady & Mahoney—Belle Montrose—Great Leon & Co. (Second Half)—Mantell & Co.—Lucy Brach—Kingston & Ebner—Johnny's New Car—Rae Samuels.

QUINCY, ILL.

Orpheum (First Half)—Daniels & Walters—Seven Solis Bros. (Second Half)—Leo Beers—Stranded.

RACINE, WIS.

Rialto—Hardy Bros.—Carnival of Venice—La Pallericia Trio.

ROCKFORD, ILL.

Palace (First Half)—Lawton—Paul Rahn & Co.—Bevan & Flint—Al Moore & His Jazz Band. (Second Half)—Fitzgerald & Carroll.

ST. JOE, MO.

Electric (First Half)—Smith & McGarry—Politics & Petticoats—Three White Kuhns—Herbert Lloyd. (Second Half)—Basil Lamberti—Martini Singers—Moore & Shy—Frankie Kelcey & Co.

ST. LOUIS, MO.

Grand Opera House—Selbini & Grovini—Marcus & Lee—Frank & Ethel Hall—Doree's Songs & Scenes—Charlie Ward & Co.—Sid Lewis—Murray Kissen & Co.—Kimiwa Japs.

Columbia (First Half)—Binns & Grill—Collins & Dunbar. (Second Half)—Antoinette & Monica.

Rialto (First Half)—Althea Lucas & Co.—Billy Beard—Broderick Wynn—Faber & McGowan. (Second Half)—Mason & Scholl—Ray & Edna Tracy—Green & Burnett—Birds of Paradise—Rubeville.

SIOUX CITY, IOWA

Orpheum (First Half)—De Witt, Burns & Torrence—Eric Zardo—Henry Catalane & Co.—Leona Hall's Revue—Dooley & Sales—Sensational Arleys. (Second Half)—Wright & Dietrich—Dooley & Sales—Roscoe Alls & Co.—Bill Robinson—Harvard, Winifred & Bince.

SIOUX FALLS, S. D.

Orpheum—Billie Gerber Revue—Milton Pollock & Co.—Four Harmony Boys—De Witt, Burns & Torrence.

SOUTH BEND, IND.

Palace (First Half)—Marsh & Williams—Alexandria—Gerdell Pryor & Co. (Second Half)—Humberto Bros. — Honeymoon Ship — Claudia Coleman.

SPRINGFIELD, ILL.

Majestic (First Half)—Mason & Scholl—Mabel Harper & Co.—Moore & Fields—Walman & Berry—Rubeville. (Second Half)—Snell & Vernon—Jack Hughes Duo—Roatine & Barrett—Great Lester—Al K. Hall & Co.—Birds of Paradise.

SPRINGFIELD, MO.

Electric (First Half)—Ada Weber—Ruth Glanville. (Second Half)—Moore & Arnold—Norris' Monkey Laborers.

TERRE HAUTE, IND.

Hippodrome (First Half)—Humberto Bros.—Roatine & Barrett—Claudia Coleman—Al K. Hall & Co.—Birds of Paradise. (Second Half)—Rose O'Hara—Moore & Fields—Bronson & Baldwin—Alexandria—Gardell Pryor & Co.

TOPEKA, KAN.

Novelty (First Half)—Dave Winnie—Shannon & Gordon. (Second Half)—Berri & Bonni—Harry Bewley & Co.—Three Buddies—Herbert Lloyd & Co.

MARCUS LOEW CIRCUIT

Week of February 12, 1923

NEW YORK CITY

American (First Half)—Lockhard & Clair—Earl & Matthews—Roy & Arthur—Murray, Sama & Dean—Grazer & Lawlor—Roy, Dorn & Kubie—Reed & Selman—Jean Granese. (Second Half)—DeWilfred—Elona & Sierra—Sankus & Silvers—Ethel Davis & Co.—Stevens & Lovejoy—Scott & Chrystle—Kelly & Wise—Carey, Bannon & Marr—Kennedy & Nelson.

Orpheum (First Half)—Russ, Le Van & Pete—Green & Myra—Nancy Boyer & Co.—Harrington & Green—Dance Evolution. (Second Half)—Francis & Wilson—Dolly Morrissey—Mardo & Rome—The Old Timers.

National (First Half)—Gangler's Dogs—Felix Bernard—Columbia & Victor—Copes & Hutton—Ardell Cleaves & Co. (Second Half)—Ergotti & Herman—Flynn & Arnold—Holden & Herron—Raymond & Stern.

Greeley Square (First Half)—John LeClair—Dorothy Wahl—Flynn & Arnold—Frank Ford & Co.—Chick & Tiny Harvey—Stolen Sweets. (Second Half)—Three Phillips—Willie Smith—Four Byron Girls—Galetti's Monkeys.

Delancey Street (First Half)—Mankin—Gardner & Audrey—Gilbert Sisters & Armstrong—Johnny Elliott & Girls—Wilson & Jerome. (Second Half)—Roy, Dorn & Kubie—Mammy & Gold Dust Twins—Louise Carter & Co.—Worsley & Hillyer.

Boulevard (First Half)—Francis & Wilson—Mardo & Rome—Louise Carter & Co.—Willie Smith—St. Clair Twins & Co. (Second Half)—Russ, LeVar & Pete—Dorothy Wahl—Julie Ring & Co.—Black & O'Donnell—Brown's Walking School.

Avenue B (First Half)—Obala & Adrienne—Kelly & Brown—McCoy & Walton. (Second Half)—Three Martells—Edith Conroy—Nevins & Gordon—Fox & Britt.

State (First Half)—Cooper & Seamon—Ethel Davis & Co.—Herbert Ashley & Co.—Burt & Rosedale—The Old Timers. (Second Half)—Fern, Bigelow & Clinton—Phil. Davis—Gilbert Sisters & Armstrong—Burt & Rosedale—Johnny Elliott & Girls.

Lincoln Square (First Half)—Three Phillips—Holden & Herron—Brooks & Grace—Leon Varvara—Naomi & Brazilian Nuts. (Second Half)—Mankin—Gardner & Aubrey—Ed. Blondell & Co.—Harrington & Green.

Victoria (First Half)—LaFrance Bros.—Four Byron Girls—Ed. Blondell & Co.—Raymond & Stern—Brown's Walking School. (Second Half)—Breakaway Barlowes—Green & Myra—Jean Granese—St. Clair Twins.

BROOKLYN, N. Y.

Palace (First Half)—Nevins & Gordon—Fox & Britt—A Day at the Races. (Second Half)—Pearsons—Kelly & Brown—DeVine & Williams.

Warwick (First Half)—Pearsons—DeVine & Williams—Warwick Frolics. (Second Half)—Warwick Frolics.

Metropolitan (First Half)—"Manicure Shop." (Second Half)—LaFrance Bros.—Chick & Tiny Harvey—Stolen Sweets—Lazar & Dale—Grazer & Lawlor.

Fulton (First Half)—Ergotti & Herman—Adele Oswald—Renard & West—Dan Downing & Buddy—Stevers & Lovejoy. (Second Half)—"Manicure Shop."

Gates (First Half)—Hazel & Moran—Bert & Lottie Walton—Harvey DeVora Trio—Carey, Bannon & Marr—Dave Harris & Band. (Second Half)—John LeClair—Dillon & Milton—Brooks & Grace—Wilson & Jerome—Dave Harris & Band.

Astoria (First Half)—Braminos—Goelet & Hall—Halliday & Wilette—Mammy & Gold Dust Twins—Worsley & Hillyer—Tarzan. (Second Half)—Gangler's Entertainers—Earl & Matthews—Dan Dowsing & Buddy—Reed & Selman—Renard & West—Roy & Arthur.

BALTIMORE, MD.

Hippodrome—Vincent Bros.—Stevens & Laurell—Overholt & Young—Jarrow—Greenwich Villagers.

BOSTON, MASS.

Orpheum—Ling & Long—Armstrong & Tyson—Harrison Moss—Four Queens and a Joker—Geo. Rosener—Erford's Oddities.

BUFFALO, N. Y.

State—LaToy Bros.—Berdie Kraemer—Faber & King—Alice Dorothy Morley—Romance of Rhythm Orchestra.

HOBOKEN, N. J.

Loew's (First Half)—Dolly Morrissey—Marian Byrne & Co.—Caledonia Four. (Second Half)—Wilburg & Joran—McCoy & Walton—Hori Trio.

W. HOBOKEN, N. J.

Roosevelt (First Half)—Leon & Mitzi—Phil. Davis—Julie Ring & Co.—Weber & Elliott—Bits of Dance Hits. (Second Half)—Gordon, Girlie & Gordon—Fred. C. Hagan & Co.—Murray Bennett—Jack Walsh & Co.

JERSEY CITY, N. J.

Central (First Half)—Three Martells—Roy & Helen Walzer—Baldwin Blair & Co.—Black & O'Donnell—Sparks of Broadway. (Second Half)—Morton & Brown—Leo. Greenwood & Co.—Copes & Hutton.

UNION HILL, N. J.

Lincoln (First Half)—Gordon, Girlie & Gordon—Morton & Brown—Fred. C. Hagan & Co.—Murray Bennett—Jack Walsh & Co. (Second Half)—Leon & Mitzi—Roy & Helen Walzer—Harvey, LeVora Trio—Weber & Elliott—Bits of Dance Hits.

LONDON, CAN.

Loew's (First Half)—Toyland Follies—Leo Haley—Lovett & Dale. (Second Half)—Leo Zarrell Duo—Irving & Elwood—Tom Martin & Co.

MONTREAL, CAN.

Loew's—Edwards & Allen—Edna Dreon—Little Lord Robert—McCormack & Irving—Joe DeKos & Co.

NEWARK, N. J.

Loew's—Bennington & Scott—Lew Wilson—Rose's Royal Midgets.

OTTAWA, ONT.

State—Dailey Bros.—Rainbow & Mohawk—Grey & Byron—Grant Gardner—Bothwell Brown's Beau.

PROVIDENCE, R. I.

Emery (First Half)—Lew Hoffman & Jessie—Nada Norraine—Heim & Lockwood Sisters—Dobbs & Watkins—Millicent D'Armond & Co. (Second Half)—Peres & LaFleur—Reeder & Armstrong—Jimmy Savo & Co.—Lillie Faulkner.

SPRINGFIELD, MASS.

Broadway (First Half)—Peres & LaFlor—Reeder & Armstrong—Jimmy Savo & Co.—Lillie Faulkner. (Second Half)—Hoffman & Jessie—Nada Norraine—Heim & Lockwood Sisters—Dobbs & Watkins—Millicent D'Armond & Co.

TORONTO, ONT.

Yonge Street—Australian Delsos—Nat. Burns—Eckhoff & Gordon—Adrian—Arthur Alexander & Co.

WASHINGTON, D. C.

Loew's—Alvarez Duo—Jean Boydell—Mr. & Mrs. N. Phillips—Clark & O'Neill—Dance Dreams.

CONFREY WRITES PIANO BOOK

Zez Confrey, composer of "Kitten on the Keys," "Stumbling" and other popular compositions, has written a book on piano instruction which is being published by Jack Mills, Inc.

The new book will also contain Confrey's conception of modern rhythm and various compositions that he has written, etc.

LADA MAKING RECORDS

Anton Lada's orchestra has signed to make records exclusively for the Emerson Phonograph Co.

GIBSON WAS LONESOME

Marjorie Bracken, wife of Joe Gibson, director of the orchestra at the Moulin Rouge, returned to New York last night after having spent more than a year as one of the principals in Al Jolson's "Bombo." Miss Bracken's engagement had many months to go but her husband desired her and their child to come home as he was lonesome for them, the result being that Miss Bracken gave her notice and left the show Saturday in Cincinnati. Gibson is now in his fifth month at the Moulin Rouge.

LOPEZ LEAVING PALACE

Vincent Lopez, now in his third week at the Palace, will close there Saturday and then go out over the same circuit of theatres that he played the last time after he left the Palace. Lopez is augmenting his grill orchestra, adding Bernard Dolen, pianist, making two pianos in the orchestra. The act will remain as at present constituted for several weeks and when Lopez is ready Dolen will be added for the vaudeville turn also.

SPECHT GETS INSTRUMENTS BACK

Paul Specht recovered the violin, valued by him at $5,000, which was stolen while Specht and his orchestra were playing the Proctor's Theatre in Newark. A pawn ticket for the instrument and for two saxophones stolen at the same time was sent to Specht through the mail and the instruments were recovered in Ben Fox's pawnshop, 14th street and Eighth avenue.

METROPOLITAN AT SHANLEY'S

The Metropolitan Dance Orchestra opened at Shanley's last Thursday night, playing for both the show and the dancing. This orchestra replaces Harry Stoddard and his band, who played there for fifteen weeks, leaving so that the cabaret engagement would not conflict with his vaudeville bookings.

BACK IN SHUBERT VAUDEVILLE

Joe Morris and Flo Campbell, who jumped from Shubert Vaudeville to the Loew Circuit several weeks ago, have returned to Shubert Vaudeville and are appearing with the Shubert unit show, "Main Street Folies" at the Chestnut Street Opera House, Philadelphia.

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DEATHS

CLIFFORD L. CARNEY, well known musician, and formerly vaudeville partner of Oklahoma Bob Albright, died last week at his home in Pittsburgh, Pa., 973 Lilac street. He was 35 years old.

Mr. Carney was born in Pittsburgh, on the South Side, and graduated from the Pittsburgh Conservatory of Music in 1902 and Pittsburgh Academy in 1905. He was leader of the orchestra which opened the New Grand Theatre and continued in that capacity until the war when he enlisted in the navy and was subsequently assigned as leader of the band at the Great Lake naval training station. Later he was leader of his own orchestra at Ship's Cafe, Venice, California, and returned to Pittsburgh last December. He was a member of several local fraternal organizations in Pittsburgh, and is survived by a grandmother, Mrs. Dorcas Hughes, in addition to his parents.

GRETA RISLEY, grand and light opera mezzo soprano, well known for many years, died February 1st in her studio apartment at 1947 Broadway. Mrs. Louis Casavant, as she was known in private life, made her début in the early '90's with the Gustav Heinrich Grand Opera Company in Philadelphia, playing the rôle of Marguerite in "Faust." She joined the Metropolitan in 1893, playing Frasquito in "Carmen" with Emma Calvé and Jean de Reske. She later appeared for two seasons with the Frank Daniels Company, playing the part of queen in the light opera "The Wizard of the Nile" at the old Casino Theatre. She later appeared with the Henry Savage Company, the original "Floradora Company" with Hitchcock in "King Dodo," with the Boston Opera Company from 1912 to 1915 and made her last professional appearance with the Gallo English Opera Company, in the "Mikado" and "Pinafore" at the Shubert Theatre here.

Louis Casavant, Greta Risley's husband, is well known as a basso and character actor in light opera. Her step-father was the late General Robert Avery of Brooklyn. The funeral was held from the home of her brother, William Avery, of No. 461 Willoughby Avenue, Brooklyn, last Sunday afternoon.

To the Many Friends of
JAMES E. COOPER

We wish to acknowledge with sincere thanks the kind expression of your sympathy.

MRS. LUCIA COOPER
MISS HENRIETTE COOPER

DOROTHY THORNTON, formerly a well known actress died on February 1st at the Brunswick Home, Amityville, Long Island, where she had been a patient under the care of the Actors' Fund of America for the last four years.

Miss Thornton made her debut at the Woods Museum in Boston in the late seventies at the age of seventeen, following which she appeared in a number of important productions supporting well known stars. Her Prudence in "Camille" was quite celebrated. Miss Thornton was obliged to leave the stage many years ago owing to ill health. Her last engagements were with James H. Hearn, E. H. Sothern and others. Her husband, Charles Hagan, character actor, died many years ago. She leaves no family.

Funeral services will be held at Amityville on Thursday, and remains will be cremated at Fresh Pond, Long Island.

PEARL LA BELLE, who for the past four years has appeared in the chorus with Iron's and Clamage Shows, died at the Providence, R. I., Hospital, on June 24, after a short illness of peritonitis.

BESSIE MOONEY, who was with the chorus in "Talk of The Town" died at Pittsburgh, Jan. 30., 29 years of age. The body was taken to Sioux City, Iowa, for burial.

WILLIAM H. THOMPSON, one of the best-known character actors on the American stage, died last Sunday at his residence, No. 137 West 100th Street, New York City, from pneumonia. He had been ill scarcely a week. He had recently been appearing in motion pictures, and it was during the taking of an outdoor scene of a film, about ten days ago, that he caught cold.

Mr. Thompson was seventy-one years of age, and had recently celebrated his fifty-fifth anniversary on the American stage. He had appeared here in a long succession of parts, and was particularly identified with the old days of Daly's and the Empire Theatre. He was the husband of Isabel Irving, who also had a long career in the American Theatre.

Mr. Thompson was born in Scotland, but came to this country when he was six years old. His last appearance on the New York stage was made last season at the Empire Theatre, where he appeared with Doris Keane as the unfaithful general of "The Czarina." Other plays in which New York has seen him in recent years were "The Crimson Alibi," Arthur Hopkins' production of "Night Lodging," and "The Gentile Wife," George M. Cohan's "The Miracle Man" and with William Hodge in "The Guest of Honor."

ROBERT LEONHARDT, well known baritone, and for nine years a member of the Metropolitan Opera company, died last week at St. Mark's Hospital of a complication of diseases.

Mr. Leonhardt was born in Prague, forty years ago and received his musical education there. Before coming to this country he sang at European capitals, and was also a member of the famous Canterbury Pilgrims which sang the German Opera in English. During the war he was the only native German singer retained by the Metropolitan. His last appearance was at the opening night of this season.

He is survived by a widow, son and a daughter, all in Prague.

In Loving Memory of My Dear Husband
FRED'K J. TITUS
who passed away February 12, 1918.
Missed more than ever by his lonely wife, Lydia Yeamans Titus.
But, oh for the touch of a vanished hand,
And the sound of a voice that is still.

CHARLES D. FOWLER, father of Chappie Judd, well known in vaudeville, died at his home in New York on Sunday, Jan. 21.

"STEP LIVELY" DISCUSSED

"Step Lively," the George Jaffe show is playing the Empire Theatre, Brooklyn, this week, was the subject discussed at a special meeting of the directors of the Columbia Amusement Company last Wednesday.

It was stated at this meeting that the show was not up to the mark expected from Columbia attractions and that the business in the Columbia Theatre, where the attraction was then playing was behind the average maintained by other shows that played there this season. Various suggestions with reference to a change of cast were made when the fact was brought out that principals whom the Columbia officials did not feel came up to the standard had pay or play contracts with the show, which if broken would hold the producer liable. It was then decided to allow the show to continue the balance of the season, as it was too late to attempt to make any drastic changes.

George Jaffe, who operates the Academy Theatre, Pittsburgh, arrived in New York on Monday and held a conference with J. Herbert Mack. It is said that after the conference Jaffe informed Mack that he would try and bolster up his show the best way possible, and that he would even add new principals to the cast, if it would help build up the show.

Jaffe is operating the show on the franchise of Phil Sheridan from whom he leased it for the season.

AL WOODS IN CHICAGO

Al. H. Woods left for Chicago on Monday where he will remain for ten days and go over the remodelling plans for the Columbia Theatre, the burlesque house which he will take over next season. The theatre will be renamed the Gaiety.

HAMPTON CO. INCREASES CAPITAL

The Hampton Play Corporation, who are sponsoring the production of "Zeno," now on tour, have increased their capitalization from $40,000 to $75,000.

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MOTION PICTURE MACHINE and double dissolving Stereoptican complete with lenses for both projections. Rheostats, Booth and Screens especially suited for traveling travelogues.
Address, MACHINE, care of Clipper.

NEW ACT

JULIA ARTHUR

Theatre—*Palace.*
Style—*"Hamlet."*
Time—*Seventeen minutes.*
Setting—*Full stage (special).*

Theatrical history tells us that none but the famous of the tragediennes have dared the role of "Hamlet," and the "Hamlet" done by Miss Arthur is but a scene of the lengthy drama. Therefore it is not for us to judge the portrayal of which Miss Arthur is capable by that one scene. When the Queen's players are giving their show, or when the Prince confronts Laertes in the graveyard, the Hamlet done by Miss Arthur may be better or worse than her performance in the Queen's closet, the scene selected for vaudeville presentation.

As Miss Arthur explained in her curtain speech, the idea was to enrich vaudeville with a suitable Shakespearean contribution and after much thought the closet scene was decided upon from "Hamlet" because it practically told the story of the play. For the better type of vaudeville patron, the performance of Miss Arthur should be a relief and supply the ever looked for variety. Her work is excellent and bound to grow better at each show.

The production staged under the direction of George Henry Trader, who had the role of Polonius, and who was formerly with Charles Frohman, may be classed as belonging to the "old school" now that John Barrymore has created an almost new type of Hamlet. The Polonius done by Trader is more of a venerable person, and not so much a comedian as the Polonius of the Barrymore show. Mona Morgan, formerly with Walter Hampden, in the role of Hamlet's mother the Queen, was splendid and considerably better than the Queen of Blanche Yurka in the "Hamlet" playing on Forty-second street. In contrast to Barrymore's ghost who is not actually seen on one occasion but heard, and later represented by an ethereal light, George Stilwell is a very material one and speaks his lines in full view of the audience.

In the closet scene, Hamlet upbraids his mother for her lack of respect for the late King by making an early marriage, and her treason as well. During the scene Hamlet stabs Polonius who is hiding behind a curtain, which gives the scene some action, as well as an opportunity for sufficient range to Miss Arthur's talents in speech and gesture. Her voice and everything in her possession all contribute toward making her a very successful "Hamlet" in a vaudeville act that will undoubtedly be gratefully received wherever presented. M. H. S.

LETTER LIST

LADIES

Ackman, Helen
Adams, Mrs. C.
Avery, Gertrude
Beechy, Eva
Bernard, Aimee
Berranger, Dolly
Brandon, Belle
Bruns, Nina
Curtis, Vivian
Cantor, Lynn
Cornell, Frances
Darling, Jeanette
Dower, Princess
Fox, Grace C.
Garner, Ruth
Hansen, Juanita
Harris, Pauline
Harrison, Lucille
Jones, Babe
Kohler, Emma
La Barr, Bernice
La Mont, Edith
Landers, Clara
Manners, Cecil
Merrill, Alma
Morrisey, Dolly
Nathan, Augusta
Nelson, Nellie
Pierce, Eileen
Reardon, Dixie
Rich, Mrs.
Richardson, Edna
Seville, Sylvia
Smith, Edythe
Smith, Kitty
Smith, Valdene
Stanley, Helen
Stone, Anita
Wass, Mrs. G. E.
West, Josie
White, Beneta
White, Mabel
White, Matthew, Mrs.

GENTLEMEN

Armstrong, Lee
Belasco, Al
Bell, Johnnie
Conyston, Sam T.
Crutchfield, Cuba
Daley, John Paul
Dayton, Vic
Douglass, Vern.
Dutton, Chas.
Fields, Nat
Finn, James J.
Hamilton, Frank A.
Healy, John
Kelso, Harry
Kelton, Aryan
Lee & Doris
Leonard, Jack
Lester, Chas.
Link, H.
Lloyd, Richard
Miller, Wenn
Philips, S. T.
Powers, Lou
Rowley, Ed
Santry, Henry
Sparrell, Randolph J.
Tanner, Billy
Udell, Chas. E.
Van, Joe
Villasana, Juan F.
Wells, Gilbert
White, Harry
Williams, Bob
Wilson, Billy

YOUMANS TO WRITE FRAZEE PIECE

Vincent Youmans, son of the hatter, who wrote the musical score of Arthur Hammerstein's "Wildflower" with Herbert Stothart has been engaged by Harry Frazee to write the music score for a new musical comedy the latter will place in rehearsal on April 15. Dave Bennett has been engaged to stage the numbers for this show which is as yet unnamed.

"OLD MAN SMITH" OPENS FEB. 12

"Old Man Smith," a character play by Adeline Leitzbaugh, which Gus Hill and Feneen and McIsaacs are producing with Tom Wise in the title role, will have its initial performance at the Stamford Theatre, Stamford, on February 12. The play will be on the road three weeks and will then be brought to a New York theatre.

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HAS COME BACK
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Professionals, why live in the past?
KEEP UP WITH THE TIMES.
WHY ARE YOU NOT SUCCESSFUL?
WHY ARE STARS, STARS?
BECAUSE THEY STUDY.
MARILYNN MILLER
Has been dancing on the stage since she was a baby.
She is still taking lessons.
ARE YOU ANY BETTER?
DON'T BE A HOOFER.
BE A DANCER.
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With "ONE, TWO, THREE." Dir. LEW CANTOR

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Harry
Aryan
orris
Jack
Chas.
Richard
Wenn
S. T.
Lou
Ed
Henry
Ran-
J.
Billy
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Gilbert
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